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A Brief History of VEDAS

Author

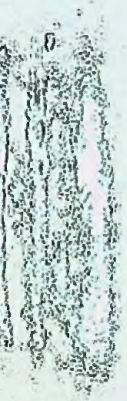
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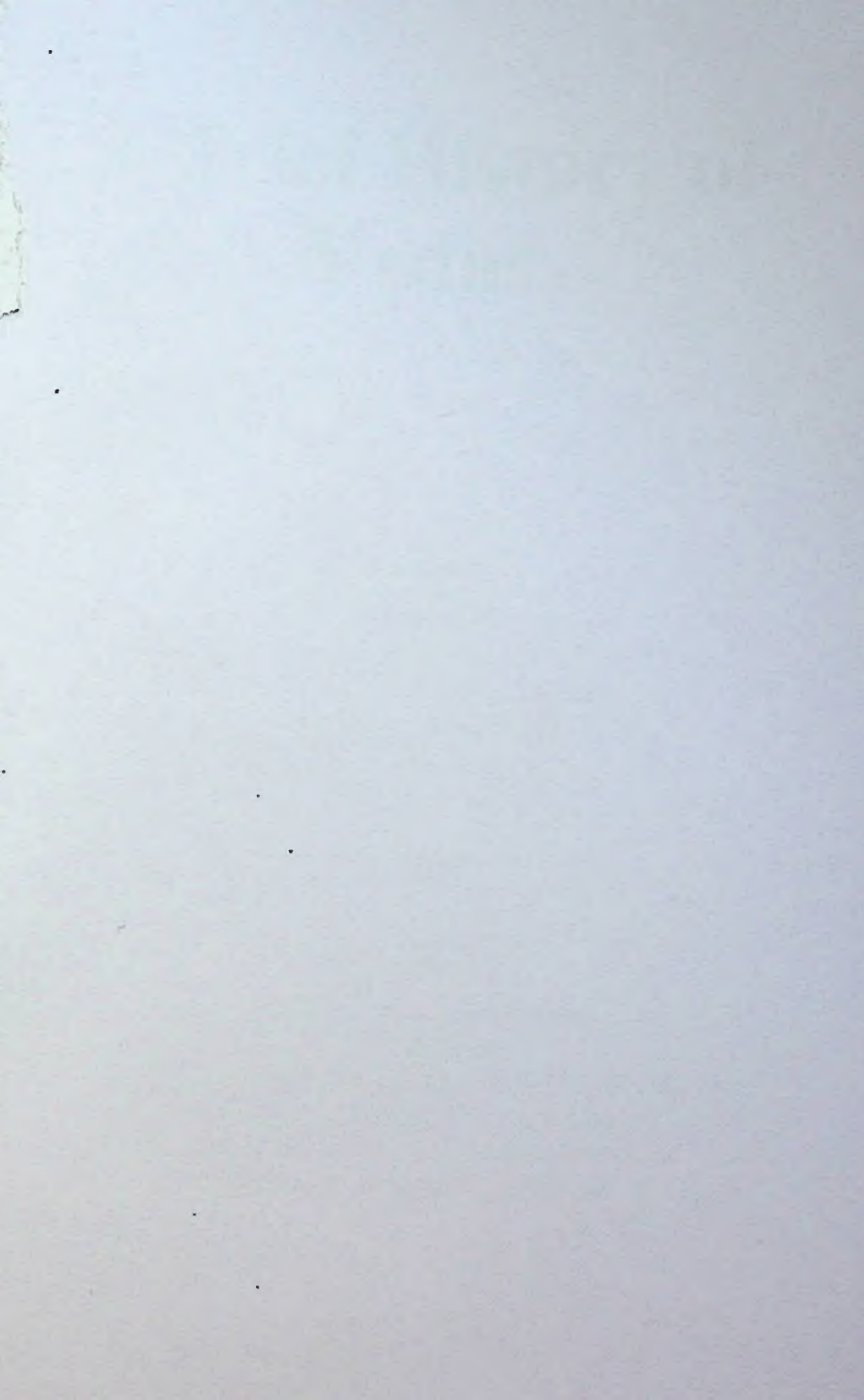
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Learning: The Veda(s)











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About Sri. K Suresh, the Author

He is a native of Varagur Village in Tanjore District, Tamil Nadu, India. Born on 28th February 1966 as the 2nd Son of Late Sri. P Krishnamoorthy Iyer and Smt. K Meenakshi Ammal. He had his schooling in Sir. P S Sivaswamy Iyer Hr Secondary School. Tirukattupalli. Tanjore. He had his B.Com degree from Vivekananda College, Mylapore, Chennai with a 1st Class and secured the **III Rank** in his Post Graduation in Commerce (M.Com) from the University of Madras from A.M Jain College, Meenambakkam, Chennai. He is an **All India Rank Holder in CA, CWA and CS** from Indias' Premier Institutes like Chartered, Cost & Works, and Company Seceretarys of India. He also received **Post Graduate Diploma in Foreign Trade Management (PGDFTM)** from Indian Institute of Export Management, Calcutta. In addition to this, he also had **Diploma in Hindu Astrology (DHA)** from Kadalangudi Institute of Astrology, Chennai. He received Business Management Training in INSEAD, The European Institute of Business Administration, Fontainebleau, France and in US GAAP and SEC reporting at Hongkong by Price Waterhouse, Belgium.

Interest in the Vedas:

- A) **Rig Veda:** Learning under Sri. B V Surya Narayana Bhat Ghanapatigal, Mylapore and Sri. Govind Prakash Bhat Ghanapatigal, Bangalore:
- B) **Krishna Yajur Veda:** Learning under Shri. V G Subramanya Ghanapatigal, Mylapore, Chennai and Sri. Anandanarayana Somayaji, Musiri.
- C) **Śukla Yajur Veda:** Learning under Shri. Parasurama Ghanapatigal, Ambattur, Chennai.

Other Achievements:

1. Published a research article titled "More Accurate Prediction Using Ashtavarga" in World Famous "The Astrological Magazine" by Dr B V Raman, Bangalore.
2. Published an article on "Export House Status" in "Chartered Accountant" Magazine.
3. Demonstrated a new method of reciting Ghana from more than one Veda shaka simultaneously to highlight the differences of Swara, Word (Padam) and place of occurrences in the same text, similar to Jugal Bandhi in Music.
4. Held Senior Management position in Indian and Foreign Companies.
5. Visited various countries in the world.
6. Written and published many books in Veda Ghana Pāṭha from R̥g, Kṛishṇa Yajur and Śuklā Yajur Veda, First of its kind in the world.
7. Recited and published many Audio CDs and DVD in Veda Ghana Pāṭha.
8. Received Doctorate (PhD) in the Vedas, from Vedic Wellness University, Florida, USA in July 2019.
9. Selected as one of the "Top 100 CFOs in India" by CFO Institute in March 2015.
10. Conferred the '100 Most Influential CFO's of India' title by the Chartered Institute of Management Accounts, London in June 2016.
11. Received the "Asia CFO Excellence Award" in Construction & Real Estate Sector from CMO Asia in August 2016.
12. Honoured by Vice President of India Sri. Venkaiah Naidu during August 2018, for the Achievement and contribution done in professional and Vedic field.

Equivalent letters of different languages

Sl No.	Tamil	Sanskrit	English	Telugu	Kannada	Malayalam
1	అ	अ	a	అ	ಅ	അ
2	ആ	आ	ā	ఆ	ಆ	ആ
3	ఇ	इ	i	ఇ	ಇ	ഇ
4	ഈ	ई	ī	ఈ	ಈ	ഈ
5	ഉ	उ	u	ఉ	ಉ	ഉ
6	ഊ	ऊ	ū	ఊ	ಊ	ഊ
7	ఋ	ऋ	ṛi	ఋ	ಋ	ഋ
8	ౠ	ॠ	ṛī	ౠ	ౠ	ౠ
9	എ	ए	e	ఏ	ಎ	എ
10	ഐ	ऐ	ai	ఐ	ಐ	ഐ
11	ഓ	ओ	o	ఓ	ಓ	ഓ
12	ഔ	औ	au	ఔ	ಔ	ഔ
13	అం	अं	am	అం	ಅಂ	അം
14	അ	अ :	a :	అ :	ಅ :	അ :
15	ക	क	ka	క	ಕ	ക

16	క ₂	ఖ	kha	ఖ	వి	వ
17	క ₃	గా	ga	గు	గ	గ
18	క ₄	ఘ	gha	ఘ	ఘ	ఘ
19	ఙ	ఙ	ṇa	జ	జ	ణ
20	ఛ	ఛ	cha	చ	ఛ	ఛ
21	ఛ ₂	ఛ	chha	ఛ	ఛ	ఛ
22	జ	జ	ja	జ	జ	జ
23	జ ₂	జ	jha	ఝ	ఝ	ఝ
24	ఞ	ఞ	ña	ఞ	ఞ	ఞ
25	ట	ట	ṭa	ట	ట	ట
26	ట ₂	ఠ	ṭha	ఠ	ఠ	ఠ
27	డ	డ	ḍa	డ	డ	డ
28	డ ₂	ఢ	ḍha	ఢ	ఢ	ఢ
29	ణ	ణ	ṇa	ణ	ణ	ణ
30	త	త	ta	త	త	త
31	త ₂	త	tha	థ	థ	థ
32	ద	ద	da	ద	ద	ద

33	த ₄	ध	dha	ధ	घ	य
34	ன/ந	न	na	న	घ	न
35	ப	प	pa	ప	घ	प
36	ப ₂	फ	pha	ఫ	घ	फ
37	ப ₃	ब	ba	బ	घ	ब
38	ப ₄	भ	bha	భ	घ	भ
39	ம	म	ma	మ	घ	म
40	ய	य	ya	య	घ	य
41	ர/ற	र	ra	ర	ఠ	र
42	ல	ल	la	ల	ఠ	ल
43	வ	व	va	వ	घ	व
44	ஸ	श	śa	శ	ఠ	श
45	ஷ	ष	sha	ష	घ	ष
46	ஸ	स	sa	స	घ	स
47	ஹ	ह	ha	హ	घ	ह
48	ள	ळ	ḷa	ళ	घ	ळ
49	ക്ഷ	क्ष	ksha	క్ష	घ	क्ष

50	ஜ்ஞ	ज्ञ	jña	ஜ்ஞ	ஜ்ஞ	ஜ்ஞ
51	கும் / /உ	/உ	gum/ /உ	/உ	/உ	/உ
52	கூஸ் / /உ	/உ	gus/ /உ	/உ	/உ	/உ

About the Book

It was my long-time desire to write about the origin and development of the Vedas, how they were branched out, by whom, in which period, etc. I had opportunities to know about them from learned Pundits and have also read relevant books and various articles related to this topic at various points of time. I have made my own research and observations on the topic and was eager to share my thoughts with the readers, who are curious to know about the Vedas. So, I took up writing this book from 2003 and kept on updating the facts about them. The end result is this book.

This book contains the details of 100 Veda Śākhās (branches); about 100 Śikshās prevalent during ancient times and enumerates about 175 Upanishats available today, which pertain to the four Vedas, further divided into Sāmānya, Sannyāsa, Śākta, Vaishṇava, Śaiva and Yoga. This book lists the names of the Rishis who have contributed Mantras from their families initially, and how they got arranged later with my few distinct observations. This book navigates the reader through the chronological development of the Veda, from Mantras to Brāhmaṇam, Āraṇyakas, Upanishats, Sūtras and Pariśiṣṭas etc. This book answers questions about the difference between Charana and Śākhā, which is further divided into Samhita Śākhā, Brāhmaṇa Śākhā and Sūtra Śākhās.

The book also lists the Vamśas (lineage) as per Sāma Veda and Śukla Yajur Veda, and through whom we acquired the respective Brāhmaṇam of that Veda. This book brings out some interesting facts about the creation of this world, and the Gāyatri Mantra from Gopata Brāhmaṇam of the Atharva Veda. This book explains in detail the six Prātiśākhya texts belonging to the four Vedas available today and has named 52 authors as a reference.

This book also attempts to answer a few questions like (a) who classified the Veda prior to Veda Vyāsa, (b) how Yājñavalkya

was in no way related to Janaka (Sitā's father). A flow chart of various preceptors beginning from Vyāsa is also provided and elaborates how the four Vedas branched out, which is quite an interesting read for inquisitive readers. It also narrates the biography of Yājñavalkya in detail.

The book provides some interesting facts about Vyāsa not mentioned in Vedic literature despite the Purāṇas applauding him a lot. It also furnishes details on the methods to preserve the text of the Vedas intact by documenting the Anukramaṇi and Vikṛiti Pāthas. The systematic recitation of the Vedas through Ashta vikṛiti has been explained in detail. This also narrates how the Vedas were taught/ learned in the ancient times in the Guru Sishya Parampara, and the **secret of getting the desired results from Vedic recitation**. The book concludes with reasons for the origin of different Śākhās and their extinction.

I would like to thank Dr. M C Prakash, Bangalore and Mr. Balaji, Chennai for spending their valuable time in verifying the linguistic and grammatical aspects of the text and re-arranging the flow of sentences and topics, so that this appeals to the readers and keep them engaged. Hope this book will be of some help in understanding the origin and history of the Vedas, how they evolved, branched off into different schools etc, and their present condition in India. This also emphasises on the learning and propagation of different branches of the Vedas, which are still extant in very few learned Vedic Pundits scattered over different places of India. I shall be grateful to the readers for their valuable and appropriate suggestions which can be incorporated in the next edition.

Best of luck. Wishing you the best!

Suresh K

Bangalore

Date: 17 October 2020

Note from the Author:

In case the reader is completely new to the Vedas, some terminologies may be difficult to understand during the first few pages. But you can just proceed with the reading and in due course, you will understand those terms easily.

A Brief History of the Vedas

The Vedas: A Brief Chronicle:

The "Vedas" or knowledge - are the oldest scriptures of Indians and believed to be "apauruṣeya", implying, "authorless, superhuman, or not of a human being". "Veda" derived from the root "vid" meaning "to know" implies 'wisdom or knowledge'. Also called "Śruti", meaning, "something heard", the Vedas are distinguished from "Smṛiti", which means "something remembered". Vedas are also considered to be "Revelations" implying "not created by human beings". (not an artefact)

Ṛishis may be defined as the "Composers" or "Seers" of Vedic Hymns. The Ṛishis are also called "Mantradrashṭa" meaning, these Hymns are seen by the Ṛishis, or revealed to them.

Historical Classification of the Vedas

Instead of trying to assign a date or determining the age of the Vedas, we can broadly classify the history of Vedic Sanskrit Literature into three periods.

1. Vedic Period: The Period of Śruti - In this period, Sanskrit was the lingua franca and the literature was considered religious, philosophical as well as holy.

This is the period during which major parts of the Vedas such as Samhitās, Brāhmaṇams, Āraṇyakams, Upanishats came into existence.

2. Post Vedic Period: Classical Period, the period of Smṛiti. During this period, it was believed that the Sanskrit was spoken by males of the upper classes, whereas women and the people of other classes spoke the ancient Prakrit, or softened Sanskrit. The literature of this period was intellectual, authoritative, and semi-sacred. Pāṇini's Grammar (Vyākaraṇa), Yāska's (Nirukta) Etymology and the Rāmāyana as well as the Mahābhārata, are the most significant works that was produced.

3. Modern Period: The period of Bhāshya. Sanskrit was no longer in vogue as a spoken language and the literature of this period turned academic, logical, and forceful in its expression. The subject was refined by the touch of intellect with Alankāra (figures of speech), insight into the human psyche, mathematics, etc. The Indians contributed the decimal system and were ahead of others in the study of Astronomy and formulated Siddhāntas.

The literatures of these three stages differ in their linguistic styles which were (1) easy and simple (2) polished and refined (3) artificial and finicky,

respectively. The Vedas that lead us to unprecedented literature are held at such a high esteem that no other literary work of any other language does in the history of the world. The earliest source available for one's reference to study the history of the human race is the Indian human history, that belongs to the Ṛig Vedic period. This very much applies, needless to mention, to the Indian History as well, in which the Vedas are of utmost significance.

This may also be classified as (1) the period of Creation of Mantras (2) the period of Collection of Mantras (3) the Brāhmaṇam period (4) the Sūtra period, based on literary productions due to the peculiar historical character. So, it may be established that the literature of the Mantra precedes the phase of the compilation and final arrangement of the ancient Hymns, followed by the Brāhmaṇam literature. The composition of the Sūtra literature anticipates the Brāhmaṇam literature.

The Period of the Creation of Mantra

Prior to the period of the collection of Mantras a few Hymns of the Vedas emanated from a few Ṛishis. The Hymns may not be modern in nature and their literary contribution may be limited. During the ancient times, individual Gods like Agni, Indrā, Varuṇā, Maruts (Wind), Ushas (Dawn) were invoked

whereas subsequently (during the period of Collection of Mantras) Viśve Devas (all Gods) were invoked. The powers of individual Gods are neither inferior nor superior to those of another God. The Rishis trusted one individual God to be supreme and would fulfil their wish. For example, Agni was called "the father, the wise King, ruler of the universe, the son, the brother, the friend of mankind" and so on. Indrā was adored as the strongest God. Somā was revered as "he conquered everyone and was born great and called King of the world". He had the power to enhance the human longevity. Mitrā and Varuṇā were invoked as dual and Mitra was worshipped as "the Lord of all and Lord of Heaven and Earth" and Varuṇā as the Lord of nature and was praised for sustaining its order.

Agni was praised as the first God, as the power of nature, seen in heaven and earth. When Agni is invoked, the other Gods are forgotten. He is not compared with the other Gods. This is a very important feature of the Vedas in the history of ancient polytheism. Agni is treated as a liaison between God and men, since he is the carrier of oblation to Gods and is celebrated as a Priest. The Ushas (Dawn) was celebrated as the daughter of the sky; she brings wealth, visits every home, she is a young goddess unchallenged by age. Whatever be the age of the Vedas, they are the oldest literature in

existence. It may be inferred from the above that monotheism, even in remembering an only God who is infinite, precedes polytheism, the invocation of innumerable Gods, in the Vedas. Many Rishis have contributed their Hymns during this period, and this may be called the period of "Contribution of Mantras" or "Creation of Mantras", very ancient in their nature. The Rishis who contributed Hymns during this time were Cyavana, Uśanas-Śukra, Śaṇḍa and Marka, Aṇṇavāna, Ūrva, Rīcīka-Aurva, Jamadagni, Ajīgarta, Bṛhaspati, Vasistha, Varuṇa, Āpava-Vāruṇi, Devarāj, Prabhākara-Ātreya, Datta-Ātreya, Durvāsas-Ātreya, Viśvaratha, Viśvāmitra, his sons Madhucchandas, Rishabha, Renu, Ashtaka, Kati (Kata), Gālava and Śunaśśsepa-Devarāta, (Parasu) Rāma of Jamadagni etc and this may be during Kṛta Yuga.

The Period of Compilation of Mantras

Rig Veda Samhitā is the only document we have in which we may study the characteristics of the times prior to the Brāhmaṇam period. The other two Samhitās (i.e Yajur Veda and Sāma Veda) came into existence after Rig Veda. The principle on which the Samhitā of the Rig Veda was created is different from that of the compilation of Yajur Veda and Sāma Veda in the sense that the arrangement of these two Veda Samhitās is of an established ceremony. The Yajur

Veda is in the order of the performance of Sacrifices, hence the Sūtras of that Veda follow the same order. The Ṛig Veda does not follow the order in which Hymns are employed in different Sacrifices. The Ṛig Veda belongs to a period before the complete dominance of Brāhmaṇams, and the threefold ceremonial (Trayī vidya) had been worked out in all its details. We can find some system, common influence, clearly identifiable in the process of collection of Hymns.

Observation 1:

The initial Hymn, in 8 Maṇḍalas out of 10, is addressed to Agni and it is followed by Indrā except in the 10th Maṇḍala. After these two Gods, they may be addressed to Viśve Devas. This is not mere accident. This could be because Agni is considered as the nearest God who descends from his high state to befriend men, work as a messenger or mediator between men and God by carrying the oblation in the form of sacrificial fire.

Maṇḍala	Anuvāka
1	1=Agni, 2.3=Indra
2	1=Agni, 2=Indra
3	1.2=Agni, 3.4=Indra
4	1=Agni, 2.3=Indra
5	1=Agni, 2 =Indra

6	1=Agni, 2=Indra
7	1=Agni, 2=Indra
8	Pragātha Hymns
9	Soma Hymns
10	1=Agni, 2=Others

So, there is reason to believe that there was a previous understanding in collecting and arranging the Hymns in different Maṇḍalas belonging to different Ṛishi Families, in that order, (i.e first to Agni, second to Indra etc). Though they were in different locations, they were under single supervision.

Observation 2:

On observing the 10 Āpri Sūktas (Hymns) in different Maṇḍalas in the Ṛig Veda, we can infer that even this is a systematic arrangement.

Sl. No	Maṇḍala	Ṛishi	Second Devata	No. of Ṛiks
1	I.13	Medhātithi - Kāṇva family	Tanūnapāt, Narāsamsa	12
2	I.142	Dīrghatamas - Son of Uchathya - Āṅgīrasa family	Tanūnapāt, Narāsamsa	13
3	I.188	Agastya - Agastya family	Tanūnapāt	11

4	II.3	Gṛtsamada - Son of Śunahotra - Bhārgava family	Narāsamsa	11
5	III.4	Viśvāmitra - Son of Gāthi - Viśvāmitra family	Tanūnapāt	11
6	V.5	Vasuśruta - Son of Atri - Ātreya family	Narāsamsa	11
7	VII.2	Vasishṭha - Son of Mitravaruṇa - Vāsishtha family	Narāsamsa	11
8	IX.5	Asita or Devala, Kāśyapa family	Tanūnapāt	11
9	X.70	Sumitra, Bādhryaśvas	Narāsamsa	11
10	X.110	Parasu Rāma - Son of Jamadagni - Jamadagnya	Tanūnapāt	11

Āpri Sūkta means "conciliation or appeasement" and refers to special invocation chants prior to the offering of oblations in the Sacrifice. The Āpris are all regarded as different manifestations of Agni. We can observe from the above table that the second Gods invoked are Tanūnapāt (3,5,8,10) and Narāsamsa (4,6,7,9), whereas in 1 and 2, the second

God is invoked under either name in two separate Ṛiks. This makes 12 Ṛiks in I.13 and 13 Ṛiks in I.142, because Indra is added in 13th Ṛik separately. Further, when we see the Devata (God) for all 11 Ṛiks, it is the same for all 10 Āpri Hymns with each Ṛik addressed separately to one particular Devata (God) as follows:

Mantra No.	Devata addressed in the 11 Ṛiks (Mantras)
1	Agni Idhma or Samiddha (the lighted fire)
2	Tanūnapāt (Sun hidden in clouds or water) or Narāsamsa - raising Sun
3	Ila (heavenly gifts) or Īlita (Agni, pleaded to bring them)
4	Barhish : (sacrificial pile of grass or darbha)
5	Devir dvāra : (the gates of heaven)
6	Ushāsā naktau (dawn and night)
7	Daivyau Hotārau Prachetasau (Agni/ Āditya, or Agni/Varuṇa or Varuṇa/Āditya)
8	Sarasvatī, Ilā and Bharatī
9	Tvashtṛi (the creator)
10	Vanaspati (tree of Sacrifice)
11	Svāhākṛiti (Viśve Devā :)

From the table above, we can observe that the Āpri Hymns are like the Yajur Veda and the Sāma

Veda in character, which are structured for the purpose of Sacrifice. Each Ṛishi family intends to have their own Āpri Hymns, spread over 7 (I, II, III, V, VII, IX, X) out of 10 Maṇḍalas, which are recited by the Hotā in the Sacrifice, though it is almost repetitive in nature. The Hotā* chooses the Āpri Hymns of his own Ṛishi and not others in the Sacrifice, according to Āśvalāyana Sūtra. There are many Hymns in the Ṛig Veda, which are not used in any other Sacrifice. This is not so in the case of Yajur Veda or Sāma Veda. These two Vedas are sacred because they are wholly used in Sacrifice, (as a matter of system and design) whereas Ṛig Veda is sacred, (as a matter of its origin) because it has been handed down to us, as a sacred legacy from very ancient times.

*Hotā is the head of Rigveda team in any Sacrifice. Adhvaryu for Yajur Veda team, Udgātā for Sāma Veda team and Brahmā for Atharva Veda team.

We should accept the fact that these Mantras were gathered from people's recitation and subsequently arranged. We may also find that a few Hymns were added (generally at the end of the chapter called Khila) after completing 10 Maṇḍalas, as they do not fit in to the framework of Ṛiks. They (Khila) also found their way into the other Samhitās

of the other Vedas. The most celebrated Ṛishis of the Veda are called "Madhyamās" because their Hymns are in between the 1st and the last 3 Maṇḍalas - Gṛitsamada (2nd Maṇḍala), Viśvāmitra (3rd Maṇḍala), Vāmadeva (4th Maṇḍala), Atri (5th Maṇḍala), Bharadvāja (6th Maṇḍala), and Vasishṭha (7th Maṇḍala). However, the Mantras in the Rig Veda were contributed by various Ṛishis at different periods of time. We may conclude that all the Mantras belong to the Mantra Collection period, and there is no single Mantra (including Khila) in the Rig Veda, that could be ascribed to the Brāhmaṇam period. These Mantras do not belong to the single generation of a Ṛishi, but handed down and found by father, son, grand son and so on, with the same family name for many centuries, carried forward in an oral tradition.

Observation 3:

In its second chapter of second Āraṇyaka, the Aitareya Āraṇyaka states that the Ṛishis of the Rig Veda were in the following order once.

SI No	Name	Maṇḍala
1	Śatarcina	1st Maṇḍala
2	Maddhyamā	
3	Gṛitsamada	2nd Maṇḍala
4	Viśvāmitra	3rd Maṇḍala
5	Vāmadeva	4th Maṇḍala

6	Ātreya	5th Maṇḍala
7	Bharadvāja	6th Maṇḍala
8	Vasishṭha	7th Maṇḍala
9	Pragāthā:	8th Maṇḍala
10	Pāvamānya:	9th Maṇḍala
11	Kshudra Sūktā:	10th Maṇḍala
12	Mahā Sūktā:	
13	Sūktam	
14	Rik	
15	Ardharea:	
16	Padam	
17	Aksharam	

So, earlier, the R̥g Veda Samhitā was compiled in this form with 10 Maṇḍalas comprising Sl. No.1 & 2 called Śatarcina or Maṇḍala 1 with 191 Sūktas. The 3rd is called Gṛitsamada Maṇḍala (2nd Maṇḍala) with 43 Sūktas. Sl. No.4 is called Viśvāmitra Maṇḍala (3rd Maṇḍala) with 62 Sūktas. Sl. No.5 is called Vāmadeva Maṇḍala (4th Maṇḍala) with 58 Sūktas. Sl. No 6 is called Atri Maṇḍala (5th Maṇḍala) with 87 Sūktas. Sl. No.7 is the 6th Maṇḍala or Bharadvāja Maṇḍala with 75 Sūktas. Sl. No.8 is the 7th Maṇḍala or Vasishṭha Maṇḍala with 104 Sūktas. Sl. No. 9 is the 8th Maṇḍala or Pragāthā Maṇḍala with 103 Sūktas. Sl. No. 10 is the 9th Maṇḍala or Pāvamāna Maṇḍala with 114 Sūktas. Sl.No.11 & 12 is the 10th Maṇḍala or last Maṇḍala with 191 Sūktas. The last 5

items (13 to 17) were not included in the Samhitā as they are present in all the Vedic texts. For example, one Sūkta with 9 Ṛiks "Vidā maghavan vidā gātum anuśamsisho diśa:" is the Yoni Ṛik of the "Mahā nāmni Sāman" (from Sāmaveda) found in 4th Āraṇyaka of Aitareya, but not in Ṛig Veda Samhitā. Likewise, "Ṛitam Satyam Param Brahma" is not in Ṛig Samhitā but found in Sāma Veda Sandhyā. Likewise, Ṛig Mantras in Ardharachas (one sentence), Padas (word), Akshara (syllable) are not found in Ṛig Samhitā but are present in the rituals. Likewise, the 2nd Chapter of 2nd Āraṇyaka of Aitareya contains information about a collection of Ṛig Mantras from "One Syllable Mantra" to 52 Ṛik Mantra (I.164) viz "Asya Vāmasya Palitasya". While this was the state of Mantras in Ṛig Veda when 2nd Āraṇyaka of Aitareya was composed, it was subsequently changed into 10 Maṇḍalas by having Sl.No.1 & 2 as Maṇḍala 1, and Sl. No.11 & 12 as Maṇḍala 10, though it follows the order of Aitareya division while compiling the Maṇḍalas.

The initial 51 Sūktas of 1st Maṇḍala are called Śatarcina, because each Ṛishi of this portion of Ṛig Veda composed about 100 Ṛiks. The next 52-191 Sūktas of 1st Maṇḍala are by various Ṛishis viz Agastya, Gautama, Jamadagni etc who are called Madhyamās, since their contribution is neither very

large compared to the family Maṇḍalas (II to VIII) nor as little as that of Śatarcinas. The division (Sl No.11 and 12 in the Table) in the 10th Maṇḍala are called Kshudru Sūktās and Mahā Sūktās (small and great Hymns). The Hymns up to the famous Nāsadīya Sūktā (X.129) are great Hymns and the remaining (130 to 191) are short ones. The Sūktās (1 to 129) which are long and profound in philosophy, are significant Hymns and deserve to be called Mahā Sūktās. The succeeding Hymns which are short and not so significant are called Kshudru Sūktās. All the Maṇḍalas put together in the Śākala Śākhā of Ṛig Veda have 1017 Sūktās. Considering the family of Maṇḍalas as core, additions were made at both ends till the whole Ṛig Veda was balanced with 191 Sūktās each in the 1st and 10th Maṇḍalas.

Observation 4:

As mentioned before the Ṛig Veda is in Samhitā and Pada Pāṭha form. Padas (words) are agglutinated or joined together due to the rules of Sandhis and the outcome is the Samhitā form of recitation. We can find six verses (Mantras) in the Ṛig Veda (VII.59.12, X.12.1, X.121.10, X.190.1-3) which are not found in the Pada Pāṭha but appear in the text of Samhitā. This indicates that these 6 Ṛiks were added later, after the Padas were prepared from the

original Ṛig Veda, and some Ṛig Vedic Pundits do not acknowledge these Mantras as true Ṛig Veda Mantras.

Observation 5:

The arrangement of the Ṛig Veda from the format of Maṇḍalas, Anuvākas, Sūktas into the format of Ashtakas, Adhyāyas and Vargas is mysterious. We do not know the principle on which the Vargas are made, since the Vargas consist of one to nine Ṛiks, without any link to the beginning or the ending of a Sūkta. Similarly, Adhyāyas do not end when the Maṇḍala ends. A Maṇḍala has many Sūktas ranging from 43 to 191. Normally a Sūkta is addressed by one Ṛishi. Normally one Anuvāka has many Sūktas composed by a Ṛishi and if it is more, then it also extends into more than one Anuvāka. Further one Anuvāka may contain Sūktas of more than one Ṛishi, when the number of Sūktas from a particular Ṛishi is small. For example, 1st Anuvāka of 10th Maṇḍala has Sūktas of more than one Ṛishi as is the case of 2nd and 3rd Anuvāka. But as far as we know, no Anuvāka ends in the middle of a Sūkta. The division of the Maṇḍalas is history-based and that of the Ashtaka is syllabus-based. (divisions by lessons). It is believed that Pundits of Pāṇchāla, being experts in dividing 10 into 64 parts have done this division.

Observation 6:

The whole Ṛigveda Samhitā was divided into 8 Ashtakas. Each Ashtaka has 8 Adhyāyas. Each Adhyāya has many Vargas. Each Varga predominantly has 5 Mantras, although they range from one to nine Mantras. The details are given in the Ṛig Veda portion of Śākala Samhitā.

It is incredible that all the 1017 Sūktas were gathered into one body systematically with all the classifications committed to memory by Pundits without reducing them to writing during the Mantra Collection Period.

Brāhmaṇam Period

What is Brāhmaṇam? Brāhmaṇam is that which contains an explanation of Vedic Mantras. They are realms of Theology comprising the knowledge most valued by the Brahmins, based partly on their sacred Hymns and partly on people's traditions and customs. They profess to teach the performance of the Sacrifice (Yajña) along with additional materials, with explanation and illustration of details connected with their original faith and ancient ritual. So, Brāhmaṇam contains commandments (Vidhi) and additional explanations (arthavāda). We can say that the Veda has two parts, and whatever does not come under the

purview of Mantra, is Brāhmaṇam, whether it contains reasons, explanation, criticism, recommendations, doubts, commandments, relations, stories, or determinations.

Brāhmaṇam is predominantly in the form of prose and not that of Hymns. Its purpose is to explain the meaning of Mantras, their deployment, and their special characteristics but not to describe the Devatas (God). So, when the meaning and usage of Mantras was well known to Pundits, the Brāhmaṇams were not required. Only when a doubt arose, did the Ṛishis discover the Brāhmaṇams through their meditation. Later on when doubts increased, it was necessary to have exclusive Brāhmaṇams to each Samhitā. We can consider the Brāhmaṇams as a very ancient form of dialogue in Sanskrit. They contain short sentences.

We may be led to think that with every Śākhā consisting of Samhitā and Brāhmaṇam, the number of Brāhmaṇams must be high. We cannot assume that the Brāhmaṇams which belong to different Śākhās were the works composed independently by different authors. The Samhitās of different Śākhās were nothing but different recensions of the same original literature with the addition or omission of a few Mantras. Even the Brāhmaṇams followed by different Charanas of the same Veda, should not be considered

as independent works, as they follow different recensions of the same original work. So, we can safely take a stand, that originally there was only one Brāhmaṇam each for the four Vedas; one Brāhmaṇam of Bahvrichas for Ṛig Veda, for Sāma Veda - Brāhmaṇam of Chandogas, for Kṛishṇa Yajur Veda - Brāhmaṇam of Taittirīya, for Śukla Yajur Veda - Śatapatha Brāhmaṇam.

At present we have the Brāhmaṇam of Ṛig Veda in the Śākhās of Aitareya and Kaushītaki; though there could be other Brāhmaṇams of various Śākhās of Ṛig Veda as quoted by the commentator of Aitareya Brāhmaṇam. The difference could be of a few words. Even the overall contents of Aitareya and Kaushītaki Brāhmaṇam are not very different except for their arrangement. In some cases, the shorter Brāhmaṇams are referred to by their special names and they were handed down in a collected form. They are not always referred to by the name of the Charanas from which they were adapted but of the Charana in which their original collection took place. Hence the Aitareya Brāhmaṇam, though adapted by Āśvalāyanas, is more frequently quoted by its original name Aitareya, than that of Āśvalāyana Brāhmaṇam. Brāhmaṇam of Kaushītaki is more often referred to by this name than by that of the later Charana of the Śāṅkhāyanas.

After the principal collection of Brāhmaṇam of Sāma Veda (called Prauḍha or Panchavimśa Brāhmaṇam, since it has 25 sections) was finished, a 26th Brāhmaṇam was added which is known as Shaḍvimśa Brāhmaṇam. These two were the only Brāhmaṇams of the Sāma Veda, which contains the most important portion of that class of literature. But, whenever the Brāhmaṇams of Sāma Veda are quoted, it is said they are Eight. They are (1) Prauḍha (Panchavimśa Brāhmaṇam) (2) Shaḍvimśa Brāhmaṇam (3) Sāmavidhi or Sāmavidhāna Brāhmaṇam (4) Ārsheya Brāhmaṇam (5) Devatādhyāya Brāhmaṇam (6) Chāndogya Upanishat (7) Samhitopanishad Brāhmaṇam and (8) Vamśa Brāhmaṇam.

The Śatapatha Brāhmaṇam is authored by Yājñavalkya, who proclaimed the Samhitā and Brāhmaṇam of Vājasaneyins. The general name of the ancient Sākhās of the Yajur Veda is Charaka and the Taittirīyas, therefore together with Kaṭhas and others, are called by a general name Charaka Śākhās. When we compare the Samhitā and Brāhmaṇam of the Vājasaneyya with those of the Charakas, we can make out that the order of the Sacrifices (Yajña) is on the whole the same, but the main difference between the two is in the division of Mantras and Brāhmaṇams,

which is strictly devised by Yājñavalkya rather than the Taittirīyas. This could be the reason why the text of Yājñavalkya is called Śukla Yajur Veda (Pure or white). It could be the wish of Yājñavalkya to have a Samhitā like Ṛig Veda and Sāma Veda, (collection of Hymns distinct from the ceremonial rules) to help the Adhvaryu or the officiating priest. He might have identified the differences between the texts of these verses and formula in the Brāhmaṇam and transferred them from the Brāhmaṇam to the Samhitā or vice versa. In Ṛig Veda, the Samhitā existed long before the Brāhmaṇam and it had diverged into different Śākhās before the Brāhmaṇam of the Aitareya was composed, but the contrary would have happened in the case of Vājasaneyi. This Vājasaneyi Samhitā may possibly represent various readings from the texts of Śākhās of Taittirīyas and may have been collected to form a Samhitā which is an appendix to the Śatapatha Brāhmaṇam. This leads to the view that the collection of ancient Brāhmaṇams must be the work of an individual teacher and that Brāhmaṇam would be in complete form of which one Charana claims the ownership. Subsequently, these Brāhmaṇams were adopted by the members of different Charanas, either with some addition of their own or modified Brāhmaṇams, by which we now find different texts of one and the same Brāhmaṇam different from each other. We must remember that the old Brāhmaṇams

remained in oral tradition for a long time and the new ones could be a compilation. The original Charanas were not rival sects and it was natural that one Charana would be ready to accept the Brāhmaṇam of another, if they had any additional features or guidelines which seemed to be valuable. For example, the ancient Samhitā Śākhās are those of Kaṭha, Charaka, Mauda, Paippalāda, Śaunaka, Vājasaneya etc. Ancient Brāhmaṇams were Bhāllava, Taittirīya, Vāratantavīya, Khāṇḍikīya, Aukhiya, the Ālambi, Pālangi, Kāmali, the Ārchābhi, the Āruṇi, Tāṇḍi, the Śyāmāyana, the Kaṭha, the Kālāpa (these descended from nine pupils of Vaiśampāyana), the Haridrāva, Taumburava, Aulapa, Chāgaleya, the Śātyāyana etc.

Śākhās and Charanas:

There could be some confusion about Śākhās and Charanas in our mind. It is better to clarify the difference between the two now. Śākhā means the original sacred text, whereas Charana means a group of people who know the Śākhās by rote, transmitted in oral form. A Śākhā has both Samhitā and Brāhmaṇam and in later times, differences in Samhitā and Brāhmaṇam might have led to the establishment of a new Charana since the Brahmins own the Śākhā specific to themselves. Sometimes Brahmins knew another class of Śākhā which appeared in the Sūtras and derived their names at a later stage.

Let us take a closer look at these terms. The word Śākhā stands for various sacred traditions preserved in the families of different priests. All Śākhās originated from the original Vedas. It is evident from the readings of the Purānas that the Śākhās are an outcome of gradual development in the Vedic tradition. The Samhitās are the original literature and the Brāhmaṇams, Āraṇyakams and Upanishats were developed later on. Further, it is observed that some Śākhās have developed from other Śākhās and are called Anu-Śākhās or Upa-Śākhās. In short, the word Śākhās denotes the sacred Vedic traditions which were learnt and taught among the followers of a certain tradition. It is to be noted that there were no written texts at that time, so the sacred traditions were kept alive among the followers through oral transmission. In this way, the followers and the tradition or literary works were inseparable. That is the reason why various terms such as Śākhās, Charanas, Anu Śākhās were confused with one another.

Charana: This word is popularly used in lieu of Śākhā. But it means a group of persons who are dedicated to the reading of a certain Śākhā and have in this manner become one body which means the students of a Śākhā. We may note that the Charanas were named after their first founders. In this way, the names of Śākhā, Charana and the first founder used to be one and the same.

Śākhā: It is clear that the Śākhās consist of Vedic literature. Hence the difference in the literature will definitely lead to the difference in Śākhās. Mahādeva, the commentator of Hiranyakeśi Sūtra, observes that if any portion of the Svādhāya, (one's own Veda from lineage) consisting of Mantra and Brāhmaṇam changes, will lead to a difference in subordinate Śākhās in the Veda. He also informs about another class of Śākhās which were founded on the Sūtras. Thus, the Śākhās may be of three kinds: (1) the Samhitā Śākhās (2) the Brāhmaṇa Śākhās and (3) the Sūtra Śākhās.

(1) The Samhitā Śākhās: These are based on the differences in Samhitās. The Śākala, Bāshkala, the Kaṭha etc are examples of Samhitā Śākhās. We do not hear about the different Brāhmaṇams or Sūtras of either Śākala or Bāshkala. However, it may be noted that peculiarities in the Brāhmaṇams and the Sūtras do not affect the origination of Śākhās from the Samhitās.

(2) The Brāhmaṇa Śākhās: The difference in Brāhmaṇams also lead to the establishment of a new Śākhā or Charana. For example, Kaushītaki, Śāṅkhāyana and Aitareya Śākhās, which do not have Samhitās of their own, are separate Śākhās based on their independent Brāhmaṇams, as well as the Tāṇḍya Śākhā of Sāmaveda.

(3) The Sūtra Śākhās: There are some Śākhās which trace their origin to the Kalpasūtras. The Āśvalāyanīyas, Kātyāyanīyas and many branches of Taittirīyas have neither their own Samhitās nor Brāhmaṇams, but only the Sūtras. For example, Bharadvāja, Āpastamba and the Hiranyakeśins. Although none of the Sūtras seem to have been written with the distinct purpose of founding a new Śākhā, it can easily be imagined how different communities, after adopting a collection of Sūtras as the highest authority for their ceremonial purpose, became inclined to waive minor points of difference in the Samhitās and Brāhmaṇams and thus merged into a new Śākhā under the name and sanction of their Sūtrakāra. Those Śākhās which derive their origin from Sūtras are called Sūtra Śākhās.

The Sūtras of Āśvalāyana and Kātyāyana are the same for two Śākhās whose respective texts are different, while in the Taittirīyas, we find Śākhās with different Sūtras, but no differences in their sacred texts. Hence, we may say that sometimes, where there is a difference in the Sūtras, there is also a difference of Śākhā; on the other hand, where there is a difference of Śākhā, there may be a difference in the Sūtras as well.

Śākhā means a branch of the original Veda or sacred tradition, which consists of Mantras, Brāhmaṇams, and subordinate Śākhās originated from

changes in Mantras and Brāhmaṇams. Veda includes its Aṅga or subsidiary doctrines. A Śākhā may include the Aṅgas and yet remain a Veda, and as such become different from the other Śākhās, because it has different Aṅgas. Therefore, when the Sūtra - which is an Aṅga, differs, there will be a difference in the sacred tradition and thus, a difference in the Sūtras may well become the cause of the different name of a Śākhā. This may be an argument in favour of the Sūtra Śākhās.

Parishad: Likewise, we should know what a "Parishad" is. When seven, or five, or three Brahmins, who know the customs of the Land, Veda and Vedāṅga and Smṛiti - Kula-Dharma, have gathered together in a place (for a Sacrifice or Yajña), they are called a "Parishad". So, Charana is a group of people who follow the teaching of some teachers, or pupils who learn and teach a certain branch of Veda, whereas, Parishad indicates a settlement of Brahmins, to which any members of a Charana might belong to. Hence the members of the same Charana might be fellows of different Parishads, and fellows of the same Parishad might be members of a different Charana.

There are many Brāhmaṇam Charanas we come across, which most likely were absorbed or replaced by a modern class of Charana - the Sūtra Charana. When the Sūtra was considered as a part of the Sacred tradition, it gave rise to many new Charanas. The

members would preserve the original text of Samhitā and Brāhmaṇam of an earlier Charana, from which they branched off. So, the essential difference is only in Sūtra, with minor differences in Samhitā and Brāhmaṇam, and this gradually led to the loss of many old Śākhās. It should be noted that the Brāhmaṇams are not the work of a few individuals, but it represents a period during which the whole stream of thought flowed into one channel. The process contains a list of teachers through whom the Brāhmaṇams were handed down. Sāmaveda have assigned a separate Brāhmaṇam to the list of their teachers viz Vamśa Brāhmaṇam. It provides 53 teachers on the whole, the last of them being Kaśyapa, having received the tradition from Agni (Fire), Agni received it from Indrā, Indrā from Vāyu, Vāyu received it from Mrityu (Death), Prajāpati (Lord of Creation) and lastly Brahma - the Self Existing (with this, the total is 59). From Kaśyapa down to Rādha Gautama, (the 26th successor), the line of teachers was undivided. Rādha Gautama had two pupils who were the founders of different schools. The first pupil was called Amśu Dhānañjāyya who was the disciple of both Rādha Gautama and Amāvāsyā śāṇḍilyāyana and had twenty-five successors. The second pupil called Gobhila, whose teacher was Rādha Gautama and had eleven successors. This can be seen from the table below.

Let us see the list of Vamśa of Sāma Veda:

1	Śarvadatta Gārgya	
2	Rudrabhūti Drāhyāyaṇi	
3	Trāta Aishumata	
4	Nigada Pārṇavalki	
5	Giriśarmā Kāṇṭheviddhi	
6	Brahmavṛiddhi Chandogamāhaki	
7	Mitravarchās Sthairakāyana	
8	Supratīta Aulundya	
9	Bṛihaspatigupta Śāyasthi	
10	Bhavatrāta Śāyasthi	
11	Kustuka Sārkarāksha	
12	Śravaṇadatta Kauhala	
13	Suśārada Śālankāyana	
14	Ūrjayat Aupamanyava	
15	Bhānumat Aupamanyava	Aryamabhūti Kālabava
16	Ānandaja Chāndhan yāyana	Bhadraśarmā Kauśika
17	Śāmba Sārkarāksha and Kāmboja Aupamanyava	Pushyayaśa Audavrajī
18	Madragāra Śauṅgāyani	Saṅkara Gautama
19	Sāti Aushṭrākshi	Aryamarādha Gobhila and Pūshamitra Gobhila
20	Suśrava Vārshagaṇya	Aśvamitra Gobhila
21	Prātarāhṇa Kauhala	Varuṇamitra Gobhila

22	Ketu Vijaya	Mūlamitra Gobhila
23	Mitravinda Kohala	Vatsamitra Gobhila
24	Sunītha Kāpaṭava	Gaulgulavīputra Gobhila
25	Sutemanā Śāṇḍilyāyana	Bṛihadvasu Gobhila (Pitā)
26	Amśu Dhānañjāyā	Gobhila
27	Amāvāsyā Śāṇḍilyāyana and Rādha Gautama	
28	Gāṭrī Gautama	
29	Samvargajit Lāmakāyana	
30	Śākadāsa Bhāditāyana	
31	Vichakshaṇa Tāṇḍya	
32	Gardabhīmukha Śāṇḍilyāyana	
33	Udaraśaṇḍilya (the father)	
34	Atidhanva Śaunaka and Maśaka Gārgya	
35	Sthiraka Gārgya (the father)	
36	Vāsishṭha Chaikitāneya	
37	Vāsishṭha Araihaṇya (a prince)	
38	Sumantra Bābhrava Gautama	
39	Śūsha Vāhneya Bhāradvāja	
40	Arāla Dārteya Śaunaka	
41	Dṛiti Aindrota Śaunaka (the father)	
42	Indrota Śaunaka (the father)	
43	Vṛishaśushṇa Vātāvata	
44	Nikothaka Bhāyajātya	
45	Pratithi Devataratha	

46	Devatarā Śāvasāyana (the father)
47	Śavā (the father)
48	Agnibhū Kāśyapa
49	Indrabhū Kāśyapa
50	Mitrabhū Kāśyapa
51	Vibhaṇḍaka Kāśyapa (the father)
52	Ṛishyaśṛiṅga Kāśyapa (the father)
53	Kāśyapa (the father)
54	Agni (the fire)
55	Indra
56	Vāyu (the wind)
57	Mṛityu (the death)
58	Prajāpati (Lord of Creation)
59	Brahmā Svayambhū

We can see the Vamśas even in the Śatapatha Brāhmaṇam. (1) Vamśas specified about 60 names at the end of "Madhu Kāṇḍa" (2) Vamśas specified almost the same number as Madhukāṇḍa at the end of Yājñavalkīya Kāṇḍa (3) Vamśas specified about 13 names in the tenth book and (4) the most important Vamśas stand at the end of the whole work and consist of 58 names and (5) a list of teachers who handed down the Tradition is provided at the end of Khila Kāṇḍa, though not a Vamśa. Its authorship is ascribed to Uddālaka Āruṇeya, the teacher of

Yājñavalkya. We list the names of Vamśas as per the **Madhu Kāṇḍa** of **Śatapatha Brāhmaṇam** as follows.

1. Śaurpaṇāyya
2. Gautama
3. Vātsya
4. Vātsya and Pārāśarya
5. Sāṅkṛitya and Bhāradvāja
6. Audavāhi and Śāṇḍilya
7. Vaijavāpa and Gautama
8. Vaijavāpāyana and Vaishtapureya
9. Śāṇḍilya and Rauhiṇāyana
10. Śaunaka and Ātreya and Raibhyā
11. Pautimāshyāyana and Kauṇḍinyāyana
12. Kauṇḍinya.
13. Kauṇḍinya.
14. Kauṇḍinya and Agniveśya.
15. Saitava
16. Pārāśarya
17. Jātukarṇya.
18. Bhāradvāja
19. Bhāradvāja and Āsurāyaṇa and Gautama,
20. Bhāradvāja
21. Vaijavāpāyana
22. Kauśikāyani
23. Ghṛitakauśika
24. Pārāśaryāyana.

25. Pārāśarya
26. Jātukarṇya.
27. Bhāradvāja
28. Bhāradvāja and Āsurāyana and Yāska.
29. Traivṇi
30. Aupajandhani
31. Āsuri.
32. Bhāradvāja.
33. Ātreya
34. Māṇṭi.
35. Gautama.
36. Gautama.
37. Vātsya.
38. Śāṇḍilya.
39. Kaiśorya Kāpya.
40. Kumārahārīta.
41. Gālava.
42. Vaidarbhī Kauṇḍinya.
43. Vatsanapād Bābhra.
44. Pathas Saubhara.
45. Ayāsyā Āṅgīrasa.
46. Ābhūti Tvāshṭra.
47. Viśvarūpa Tvāshṭra.
48. The Two Aśvins.
49. Dadhyach Ātharvaṇa.
50. Atharvaṇa Daiva.
51. Mṛityu Prādhvamsana
52. Pradhvamsana.

53. Ekarshi.
54. Viprajitti.
55. Vyashti.
56. Sanāru.
57. Sanātana.
58. Sanaga.
59. Parameshthin.
60. Brahman Svayambhū.

Though a few names are repetitive and confuse while reading, we leave the authority to the learned readers to infer. Now let us see the names of **Vamśas** given at the end of **Śatapatha Brāhmaṇam** as indicated in point 4 above.

1. Bhāradvājī Putra.
2. Vātsīmāṇḍavī Putra.
3. Pārāśarī Putra.
4. Gārgī Putra.
5. Pārāśarī Kaunḍinī Putra.
6. Gārgī Putra.
7. Gārgī Putra.
8. Bāḍeyī Putra.
9. Maushikī Putra.
10. Hārikarnī Putra.
11. Bhāradvājī Putra.
12. Paiṅgī Putra.
13. Śaunakī Putra.

14. Kāśyapī vālākyāmāṭharī Putra.
15. Kautsī Putra.
16. Baudhī Putra.
17. Śālaṅkāyanī Putra.
18. Vārshagaṇī Putra.
19. Gautamī Putra.
20. Ātreyaī Putra.
21. Gautamī Putra.
22. Vātsī Putra.
23. Bhāradvājī Putra.
24. Pārāśarī Putra.
25. Vārkāruṇī Putra.
26. Ārtabhāgī Putra.
27. Śauṅgī Putra.
28. Sāṅkṛitī Putra.
29. Ālambī Putra.
30. Ālambāyanī Putra.
31. Jayantī Putra.
32. Māṇḍūkāyanī Putra.
33. Māṇḍūkī Putra.
34. Sāṇḍilī Putra.
35. Rāthītārī Putra.
36. Krauñchikī Putrau.
37. Vaidabhṛitī Putra.
38. Bhālukī Putra.
39. Prāchīnayogī Putra.
40. Sāñjīvī Putra.
41. Kārśakeyī Putra.

42. Prāśnī Putra Āsurivāsī
43. Āśurāyaṇa.
44. Āsuri.
45. Vājasaneya Yājñavalkya.
46. Uddālaka Āruṇeya.
47. Āruṇa.
48. Upaveśi.
49. Kuśri
50. Vājaśravā
51. Jihvāvat Bādhyoga
52. Asita Vārshagaṇa.
53. Harita Kaśyapa.
54. Śilpa Kaśyapa.
55. Kaśyapa Naidhruvi.
56. Vāk.
57. Ambhiṇi.
58. Āditya.

In the above list, the last human teacher was Kaśyapa who received his revelation from Vāk, the Goddess of speech. She received it through Ambhiṇi, and she from Āditya (the Sun). It may be seen from the above list that from Kaśyapa (No.55) Vājasaneya Yājñavalkya is 10th, (No.45) who is the teacher of Āsuri (No.44) and pupil of Uddālaka Āruṇeya (No.46). Coming to the list of the successor of Yājñavalkya, Sāñjīvī Putra (No.40) seems to have united two lines of teachers. He is the pupil of

Kārsakeyī Putra (No.41) from the list above and also the pupil of Māṇḍūkāyani from the list below (as per Xth Book). The list of Vamśas as per Xth Book of Śatapatha Brāhmaṇam as given in point No.3 is as follows:

1. Sañjīvī Putra.
2. Māṇḍūkāyani.
3. Māṇḍavya.
4. Kautsa.
5. Māhitthi.
6. Vāmakakshāyaṇa.
7. Vātsya.
8. Śāṇḍilya.
9. Kuśri.
10. Yajñavacho Rājastambāyāna.
11. Tura Kāvasheya.
12. Prajāpati.
13. Brahman Svayambhū.

When we go through the **Khila Kāṇḍa** the list is as follows.

1. Satyakāma Jābāla.
2. Jānaki Āyasthūṇa.
3. Chūḍa Bhāgavitti.
4. Madhuka Paingya.
5. Vājasaneya Yājñavalkya

6. Uddālaka Āruṇeya

Note: The above table or Vamśa chart is given from latest teacher to the ancient teacher. It can be read from bottom to top also, for better clarity.

The clarity of Vamśas may be better proved when we are in possession of Vamśas of Bahvṛichas (Rig Veda) and the ancient Adhvaryus (Yajur Veda). But unfortunately, we do not have that, nor has it been referred to any other works. But certainly, the above lists indicate that the Brāhmaṇam originated from God and it was recited through generations through the oral tradition and was handed over to the next generation through the relationship of Guru and Shishya (Preceptor and Disciple).

Gopatha Brāhmaṇam: This is the Brāhmaṇam of Brahma Veda or Veda of the Atharvāṅgiras or Bhṛigu ṅgiras. It appears that this Veda does not belong precisely to the sacred literature of the Brahmins, though in later times, it obtained the title of the fourth Veda. Originally the Vedas were divided into Rik, Yajus, and Sāman for the purpose of carrying out Sacrifices through well defined duties for Hotā (for Rik Veda), Adhvaryu (for Yajur Veda) and Udgātā (for Sāma Veda). Atharva Veda was not used in a Sacrifice, but was useful to appease, to bless etc. But

many learned people believe that the Hymns of Atharva Veda were composed before Śatapatha Brāhmaṇam and obtained the title Veda.

The author of this Brāhmaṇam is Ṛishi Gopatha mentioned in the Atharva Veda though it does not appear in the list of the other Vedas. This Brāhmaṇam was mentioned by Yāska. He mentions that the first Mantras of the other three Vedas and of Atharva Veda as "Śam No Devīrabhiṣṭaye" as also mentioned by Patañjali and now recited during "Brahmayajña". So, we can infer that Gopatha knew Pippalāda recension and most probably belongs to Kāshmir where this recension was found.

The principal object of the Gopatha Brāhmaṇam is to show the need for the four Vedas. The Brahmin (in Sacrifice) had to know all the three Vedas in addition to the formulas of the Atharva Veda. While describing the types of Sacrifice, it says:

Agni (Fire) was the Hotā
Vāyu (Wind) the Adhvaryu,
Sūrya (Sun) the Udgātā
Chandrama (Moon) the Brahman
Parjanya (Rain) the Sadasya
Oshadhi and Vanaspati (herbs and trees) the
Chamasādhvaryu

The Viśve Deva (many Gods) the Hotrakas
The Atharvāṅgiras, the Goptāra or protectors.

The persons engaged in the Sacrifice are mentioned in another place as follows:

Hotā (Head), Maitrāvaruṇa, Achāvāka, Grāvastu (Rig Veda Team) (1-4)

Adhvaryu (Head), Pratiprasthā, Neshta, Unneta (Yajur Veda Team) (5-8)

Udgātā (Head), Prastota, Subrahmaṇya, Pratiharta (Sāma Veda Team) (9-12)

Brahmā (Head), Brāhmanāchan, Pota, Agnīdhra (Atharva Veda Team) (13-16)

Apart from the above 16 members, following are also mentioned. Sadasya (17), Patnī Dīkshitā (18), Śamita (the immolator) (19), Gṛihapati (the Lord) (20), Aṅgiras (21)

It may be observed from the above that besides the Brahmā priests (13-16) to whom the knowledge of Atharva Veda was recommended, there were other priests who were called Goptāras (protectors or Aṅgiras) whose special duty was to protect the Sacrifice by means of the formulas of Atharvāṅgiras against the effects of any accidents that might befall them. A large portion of the Gopatha Brāhmaṇam is

taken up with what is called the Virishṭa, the Ūna, Yātayāma, or whatever else the defects in a Sacrifice are called, which must be made good (Sandhāna) through certain Hymns, verses, formula or exclamations. There are elaborate deliberations on the precise way of pronouncing these valuable formulas, on their hidden meaning and their powers. The sound of Vyāhṛti "Om" and other strange sounds are recommended for various purposes and the works such as Sarpa Veda, Piśācha Veda, Asura Veda, Itihāsa Veda, Purāna Veda are referred to as authorities.

This Brāhmaṇam is divided into two parts - Pūrva Gopatha (consists of 5 Prapāṭhakas or chapters) and Uttara Gopatha (has 6 chapters). Some passages were taken from the Aitareya, the Kaushītaki, the Śatapatha and even from Shadvimśa. The Pūrva Gopatha has 135 Kaṇḍikās (paragraphs) and the Uttara Gopatha has 123 Kaṇḍikās, totalling 258 Kaṇḍikās.

The first chapter opens with the creation of the world explained in greater detail than in any other Vedic work, the reason for which I am eager to explain in detail here. At that time, Brahmā alone existed and wanted to create a second Deva and warmed itself. Sweat formed and a stream of water

flowed from the forehead and the whole body. He saw his shadow in the water and fell in love with it. He heated the water and divided it into two. One portion of water which was gross, common, very salty, unpotable, unpalatable, and unsteady became the ocean. The other portion was potable, palatable, and quiet and he heated that portion of water and dried it up. Because it was dried up (abhṛijyata) it became Bhṛigu. After creating Bhṛigu, he disappeared. Bhṛigu looked towards east and speech echoed "Vāyu, Vāyu" (Wind). He turned towards south and speech echoed "Mātarisvān, Mātarisvān" (Wind). He turned towards west and speech echoed "Pavamāna, Pavamāna" (Wind). He turned towards north and speech echoed "Vāta, Vāta" (Wind). He replied, "I don't know". The echo replied, "Look below into the water". He looked into the water and Atharvan was progressing from it. He looked like Brahmā. Brahmā came and said to Atharvan, 'You are Prajāpati.' So, Atharvan is Prajāpati, and is the Lord of creation.

Brahmā "heated" Atharvaṇa Ṛishi and formed 10 Atharvaṇa Sages. Then he "warmed" those 10 Atharvaṇa Sages and formed another 10 Ātharvaṇa Ṛishis. He then warmed all 20 Ṛishis and formed Ātharvaṇa Veda. He then warmed the Ātharvaṇa Veda from which the syllable "Om" emerged.

Brahmā warmed himself again and created 3 regions - Earth from his feet, Sky from his belly and Heaven from his head. From the 3 regions, he created 3 Gods - Agni (Fire) out of the Earth, Vāyu (Air) out of the Sky and Āditya (Sun) out of Heaven. From these 3 Gods he created 3 Vedas - Ṛig from Agni, Yajus from Vāyu and Sāman from Āditya. **(Kindly note this point, when we discuss about Vyāsa in Veda)** From these 3 Vedas, he created the 3 great Vyāhṛitis - Bhū: from Ṛig Veda, Bhuva: from Yajur Veda and Sva: from Sāma Veda.

The first portion of water – the ocean flowed towards the east and the south, west and the north, and because it flowed (samāna dravanta) it is called "Samudra" - Ocean. Because it was encircling (vṛitvā) and remained, Varuṇa was produced from it. When Varuṇa separated (amuchyata) from the ocean, he became "Muchya". Since Muchya was born of him, he is called "Mṛityu". Now Brahmā warmed Varuṇa alias Mṛityu, and from all members of the body, well warmed and heated Mṛityu fluids (rasa) radiated. These formed the fluids of his body (Aṅgarasa) and those fluids of his body are called "Aṅgiras".

Brahmā warmed Aṅgiras the Sage and made him "Vinsina Aṅgirasa" Ṛishi. He again warmed Vinsina Aṅgirasa Sage and created 20 Āṅgirasa

Ārsheyas (sons of Sages) and whatever Mantras he perceived in them, therefrom he formed the "Āṅgīrasa Veda". He then warmed the Āṅgīrasa Veda and therefrom he got the two syllables "Janat".

Brahmā looked towards the sides - the east, the south, the west, the north, above and below and created 5 Vedas. From the east - "Sarpa Veda" (treatise of Serpents), from the south - "Piśācha Veda" (treatise of Hobgoblins), from the west - "Asura Veda" (treatise of Giants), from the north - "Itihāsa Veda" (treatise of History) and from above and below - "Purāna Veda" (treatise of Ancient Legends). From these 5 Vedas, he formed the five great Vyāhṛitis - Vṛidhat from Sarpa Veda, Karat from Piśācha Veda, Guhan from Asura Veda, Mahat from Itihāsa Veda and Tat from Purāna Veda.

Brahmā looked forward and backwards, therefrom formed the preeminent syllable "śam". He produced from his mind - the Moon, from his nails - the Stars, from his hair - the Herbs and Trees, and from his minor vital airs - other numerous objects.

There is another series of creations from the syllable "Om", which is more or less similar to the above objects, but in different ways, which we do not intend to repeat here.

Gāyatri Mantra: Another peculiar and great explanation given in this Gopatha Brāhmaṇam is about "Gāyatri Mantra" which I have not seen in any Vedas, hence I want to explain it in detail here.

This is explained by way of conversation between Glāva (the race of Mitra or Maitreya) requesting a tutor called Maudgalya.

Glāva: O Guru, please clarify to me - who is referred to by the learned as "the adorable glory of the God Savita?" What do they mean by "dhiya" (intellect)? What are the courses through which the Sun moves on (Pra-chodayāt)?

Maudgalya: Savitā is Sun. The learned say the Vedas and Chhandas (metres) are the highest bliss (varenyam) of the Sun. The glory (Bharga :) of that God is aliment (food). "Dhiya" (prayers or mind) means duties, (karmāni) through which Savita (Sun) moves on.

Having understood it, Glāva requested Maudgalya, please clarify to me, what is Savitā (Sun) and what is Sāvitrī?

Maudgalya now explains Savitā and Sāvitrī (Gāyatrī) as consisting of twenty four syllables

(source) with twelve cosmic couples (Mithuna) whose eyes are Bhṛgu and Aṅgirasas (i.e. Atharva Veda) in which all this creation subsists as follows: (1) The mind is Savitā (Sun) and speech is Sāvitrī. Wherever there is mind, there is speech, and wherever there is speech, there is mind. Thus, these are two sources and one pair (couple). (2) Agni is Savitā and Earth is Sāvitrī. Wherever there is Agni, there is Earth, and wherever there is Earth, there is Agni. Thus, these are two sources and one pair. (3) Vāyu (wind) is Savitā and ether (antariksha) the Sāvitrī. Wherever there is wind, there is firmament (ether) and wherever there is firmament there is wind. Thus, these are two sources and one pair. (4) Āditya (Sun) is Savitā and Sky (Dyau:) the Sāvitrī. Wherever there is Sun, there is Sky and wherever there is Sky there is Sun. Thus, these are two sources and one pair. (5) Moon (Chandrama) is Savitā and Stars (Constellations) the Sāvitrī. Wherever there is a Moon, there are Stars and wherever there are Stars there is a Moon. Thus, these are two sources and one pair. (6) The Day (Ahan) is Savitā and the Night (Rātri) the Sāvitrī. Wherever there is Day, there is Night and wherever there is Night there is Day. Thus, these are two sources and one pair. (7) The Heat (Ushna) is Savitā and the Cold (Sīta) the Sāvitrī. Wherever there is Heat, there is also Cold and wherever there is Cold there is Heat. Thus, these are two sources and one pair. (8) The Cloud

(Abbhra) is Savitā and the Rain (Varsha) the Sāvitrī. Wherever there is Cloud, there is Rain and wherever there is Rain there is Cloud. Thus, these are two sources and one pair. (9) The Lightning (Vidyut) is Savitā and the Thunder (Stanayitnu) Sāvitrī. Wherever there is Lightning, there is Thunder and wherever there is Thunder there is Cloud. Thus, these are two sources and one pair. (10) Life (Prāna) is Savitā and the Food (Anna) the Sāvitrī. Wherever there is Life, there is Food and wherever there is Food there is Life. Thus, these are two sources and one pair. (11) The Vedas are Savitā and the Metres (Chhandas), Sāvitrī. Wherever there are Vedas, there are Metres and wherever there are Metres there are Vedas. Thus, these are two sources and one pair. (12) Sacrifice (Yajya) is Savitā and Fees (Dakshinā) Sāvitrī. Wherever there is Sacrifice, there is Fee and wherever there is Fee there is Sacrifice. Thus, these are two sources and one pair. These are twelve couples.

The Brahmin, indeed, looked at this receptacle, the abode of prosperity and meditated on this. If it is religiously observed, (vrate) it is placed in the truth. He, the Savitā having created the Brahmin by means of Sāvitrī, enveloped the Sāvitrī in him. Hence the first foot of Gāyatrī is "tat savitur varenyam" - That desirable of Savitā. He united the Earth with Rik, Rik with Agni (Fire), Fire with prosperity (Srī),

prosperity with women, women with pair (couple), couple with offspring, offspring with work, work with religious austerity, religious austerity with truth, truth with Brahma (holy power), Brahma with Brāhmaṇa, Brāhmaṇa with devotion, by devotion the Brāhmaṇas are praised, thoroughly sharpened, voidless and uninterrupted. He who knows this or he who knowing this explains the first foot of the Gāyatrī, his lineage remains uninterrupted, his life becomes undisturbed.

The second foot of Gāyatrī is "bhargo devasya dhīmahi) - May we meditate the splendour of God. Savitā united ether (intermediate region) with the Yajus, the Yajus with wind, the wind with cloud, cloud with rain, rain with herbs and trees, herbs and trees with animals, animals with work, work with austerity, austerity with truth, truth with Brahma (holy power), Brahma with Brāhmaṇa, Brāhmaṇa with devotion, by devotion the Brāhmaṇa be praised, made voidless and unbroken. He who knows this or he who knowing this explains the second foot of the Gāyatrī, his lineage remains uninterrupted, his life becomes undisturbed.

The third foot/part of Gāyatrī is "dhiyo yo na: pra-chodayāt) - One who may imprecate our prayers (understanding). By the Sky is the Sāman united, by the Sāman - the Sun, by the Sun - the rays, by the rays

- the rain, by the rain - the herbs and trees, by the herbs and trees - the animals, by the animals - the work, by the work - austerity, by austerity - the truth, by the truth - the Brahma, by the Brahma - the Brāhmaṇa, by Brāhmaṇa - the devotion, by devotion the Brāhmaṇa be praised, made voidless and unbroken. He who knows this or he who knowing this explains the third foot of the Gāyatrī, his lineage remains uninterrupted, his life becomes undisturbed.

This text describes itself as an Upanishat and some scholars call this Gāyatrī Upanishat. We will move on from Brāhmaṇam, and on to the next topic.

Āraṇyakam: There is a period - after completion of Brāhmaṇam but before the Sūtra started - that is known as “Āraṇyaka”.

It seems that these were intended for people who are “Vānaprastas” – who after having fulfilled the duties as Brahmachāris, Householders retire from the world, go to forest to end their life there. So, he no longer recites any Mantras or do any Yajña (Sacrifice) but can read “Āraṇyaka” or “Upanishats”. Most people feel that Āraṇyakas also form a part of Brāhmaṇam, because this is also “Śruti” or revelation and not man made. So, it may be said that Āraṇyaka is an elaboration of Brāhmaṇam and possess a lot of

philosophical content. Subsequently all the philosophical chapters were called "Upanishats". The original Upanishats had their place in Āraṇyakam and Brāhmaṇam. There is only one Upanishat which has a place in the Samhitā itself - that is Īsha Upanishat in Śukla Yajur Veda as 40th Adhyāya. Later, people sought philosophical works which they named as Upanishats, which grew in numbers which are not a part of Āraṇyakam or Brāhmaṇam.

Only in these cases where the Upanishats form a part of an Āraṇyakam, may the reputed authors of the larger works be considered as the authors of the Upanishats. So, in the case of Bṛihadāraṇyaka, since it forms part of Śatapatha Brāhmaṇam and Yājñavalkya - the reputed author of this Brāhmaṇam, may well be considered as the author of this Upanishat. This Upanishat forms the last five Prapāṭhas of the 14th Adhyāya of Śatapatha Brāhmaṇam in Mādhyandina Śākhā, whereas the whole of 17th Adhyāya is considered as Upanishat in Kāṇva Śākhā of Śukla Yajur Veda.

Taittirīya Āraṇyakam of Kṛishṇa Yajur Veda is considered to be prior to Bṛihadāraṇyaka since Śukla Yajur Veda came after the Kṛishṇa Yajur Veda. The Taittirīya Āraṇyaka consists of 10 Adhyāyas of which the last 4 Adhyāyas are called Upanishats. Though

their authority has not been stated it may be assumed that Tittiri is for Taittirīya Āraṇyaka even as Yājñavalkya is for Bṛihadāraṇyaka. He received the legacy from Yāska Paiṅgi who received it from Vaiśampāyana. Tittiri handed it to Ukha who handed it to Ātreya.

Aitareya Āraṇyaka belongs to Ṛig Veda, which is independent by itself and does not form a part of Aitareya Brāhmaṇam. There are five Books or Āraṇyakams. The second and third Book form the Bahvricha Upanishat. Adhyāyas 4-6 in the second Book are called Aitareya Upanishat. There is another Āraṇyaka that belongs to another Śākha of Ṛig Veda, that is Kaushītaki Āraṇyaka which has three Adhyāyas of which the third is called Kaushītaki Upanishat.

There are no Āraṇyakas for Sāma Veda and Atharva Veda. So, we may conclude that Āraṇyakams were formed before Sūtra, but after Brāhmaṇam.

Upanishats:

Generally, about 108 Upanishats are known, of which the first dozen or so are the oldest and most important and are referred to as the principal or main (Mukhya) Upanishats. The Mukhya Upanishats are found mostly in the concluding part of the

Brāhmaṇam or Āraṇyakam of any Śākha of the Veda and were, for centuries, memorized by each generation and passed down orally.

Out of all the Upanishats the Bṛihadāraṇyaka, Chāndogya, Īsha, Taittirīya, Aitareya, Kena, Kaṭha, Mundaka, and Praśna Upanishats are very old while Śvetasvatāra and Māndukya may be of later period.

In the recent period, the ancient Upanishats that were embedded texts in the Vedas, were detached from the respective Brāhmaṇam or Āraṇyakam of a Śākha of the Veda were compiled into separate texts and these were then gathered into compilations of the Upanishats called Muktikā Upanishats.

The Muktikā Upanishat has 108 Upanishats out of which the first 13 are listed as Mukhya (important), 21 as Sāmānya Vedānta, 17 as Sannyāsa, 8 as Vaishnava, 14 as Śaiva, 15 as Śākta, and 20 as Yoga. We are listing those in the following statement according to the Veda in which it belongs, where, Column 1 = Serial No, Column 2 = Name of the Upanishat in Sanskrit alphabetical order, Column 3 = The order as per the Sloka for 108 Upanishat, Column 4 = Mukhya (important) category, Column 5 Sāmānya, Column 6 = Sannyāsa, Column 7 = Śākta, Column 8 = Vaishṇava, Column 9 = Śaiva and Column 10 = Yoga.

Ṛigveda Upanishats

No	Upanishat Name (2)	3	4	5	6	7	8	9	10
1	Aitareya 17	7	x						
2	Akshamālīka 10	67						x	
3	Ātma(pra)bodha 12	42		x					
4	Bahvr̥ca 70	107				x			
5	Kaushītaki 30	25	x						
6	Mudgala 82	57		x					
7	Nādabindu 54	38							x
8	Nirvāṇa 57	47			x				
9	Saubhāgyalakshmi 105	105				x			
10	Tripura 43	82				x			
	Total = 10		2	2	1	3	0	1	1

Śukla Yajurveda Upanishats

No	Upanishat Name (2)	3	4	5	6	7	8	9	10
1	Adhyātma 1	73		x					
2	Advayatāraka 2	53							x
3	Bhikshuka 73	60			x				
4	Bṛihadāranyaka 64	10	x						
5	Haṃsa 106	15							x
6	Īśāvāsya 15	1	x						
7	Jābāla 38	13			x				
8	Maṇḍalabrāhmaṇa 75	48							x
9	Mantrika 76	32		x					
10	Muktika 80	108		x					
11	Nirālamba 58	34		x					
12	Paingala 74	59		x					
13	Paramahansa 67	19			x				
14	Śaṭyāyanīya 33	99			x				
15	Subala 103	30		x					

16	Tārasāra 48	91					x		
17	Trīśikhi Brāhmaṇa 41	44							x
18	Turīyātīta Avadhūta 49	64			x				
19	Yājñavalkya 85	97			x				
	Total = 19		2	6	6	0	1	0	4

Kṛishṇa Yajurveda Upanishats

No	Upanishat Name (2)	3	4	5	6	7	8	9	10
1	Akṣi 11	72		x					
2	Amṛtabindu 6	20							x
3	Amṛtanāda 5	21							x
4	Avadhūta 8 (Laghu, Bṛihad)	79			x				
5	Brahma 60	11			x				
6	Brahmavidyā 61	40							x
7	Dakṣiṇāmūrti 47	49						x	
8	Dhyānabindu 40	39							x
9	Ekākshara 16	69		x					
10	Garbha 21	17		x					
11	Kaivalya 28	12						x	
12	Kālāgnirudra 24	28						x	
13	Kali-Saṅtāraṇa 22	103					x		
14	Kaṭha 18	3	x						
15	Kaṭha Rudra 19	83						x	
16	Kshurika 108	31							x
17	Nārāyaṇa 56	18					x		
18	Pañcabrahma 65	93						x	
19	Prāṇāgnihotra 62	94		x					
20	Rudrahṛdaya 92	85						x	
21	Sarasvatī-rahasya 100	106				x			
22	Śārīraka 36	62		x					
23	Sarvasāra 99	33		x					

24	Skanda 97	51		x					
25	Śukarahasya 37	35		x					
26	Śvetāśvatara 31	14	x						
27	Taittirīya 52	8	x						
28	Tejobindu 50	37							x
29	Varāha 95	98							x
30	Yogakuṇḍalini 86	86							x
31	Yogaśikhā 87	63							x
32	Yogatattva 89	41							x
	Total = 32		3	8	2	1	2	6	10

Sāmaveda Upanishats

No	Upanishat Name (2)	3	4	5	6	7	8	9	10
1	(Jābāla) Darśana 46	90							x
2	Āruṇika 14	16			x				
3	Avyakta 7	68					x		
4	Chāndogya 35	9	x						
5	Jābāli 39	104						x	
6	Kena 27	2	x						
7	Kuṇḍikā 26	74			x				
8	Maha 78	61		x					
9	Maitrāyaṇi (SV) 83	24	x						
10	Maitreyī 84	29			x				
11	Rudrākṣa Jāpāla 93	88						x	
12	Sannyāsa (Laghu- Bṛihat) 98	65			x				
13	Sāvitrī 101	75		x					
14	Vajrasūchika 94	36		x					
15	Vāsudeva 96	56					x		
16	Yogachūdāmaṇi 88	46							x
	Total = 16		3	3	4	0	2	2	2

Atharvaveda Upanishats

No	Upanishat Name (2)	3	4	5	6	7	8	9	10
1	Annapūrnā 9	70			x				
2	Atharvaśikha 3	23						x	
3	Atharvaśiras 4	22						x	
4	Ātmā 13	76		x					
5	Bhasma Jāpāla 69	87						x	
6	Bhāvanā 72	84				x			
7	Bṛhajjābāla 63	26						x	
8	Dattātreyā 45	101					x		
9	Devī 51	81				x			
10	Gaṇapati 20	89						x	
11	Gāruḍa 23	102					x		
12	Gopālatāpinī 29	95					x		
13	Hayagrīva 107	100					x		
14	Kṛṣṇa 25	96					x		
15	Mahānārāyaṇa (Tripād vibhūti) 42	52					x		
16	Mahāvākya 77	92							x
17	Māṇḍūkya 79	6	x						
18	Muṇḍaka 81	5	x						
19	Nārada-parivrājaka 55	43			x				
20	Nṛsiṃhatāpinīya (Pūrva, Uttara) 53	27					x		
21	Parabrahma 66	78			x				
22	Paramahansa parivrājaka 68	66			x				
23	Pāśupata Brahma 71	77							x
24	Praśna 59	4	x						
25	Rāmarahasya 91	54					x		
26	Rāmatāpaṇīya 90	55					x		
27	Śāṇḍilya 34	58							x

28	Śarabha 32	50						x	
29	Sītā 102	45				x			
30	Sūrya 104	71		x					
31	Tripurātapini 44	80				x			
	Total = 31		3	2	4	4	9	6	3
	Overall Upanishats as per Veda								
	Ṛigveda	10	2	2	1	3	0	1	1
	Śukla Yajurveda	19	2	6	6	0	1	0	4
	Kṛishṇa Yajurveda	32	3	8	2	1	2	6	10
	Sāmaveda	16	3	3	4	0	2	2	2
	Atharvaveda	31	3	2	4	4	9	6	3
	Total	108	13	21	17	8	14	15	20

Note: The number besides the name of the Upanishat indicates the Sanskrit alphabetical order of the overall 108 Upanishats.

During the ancient times, Ṛishis were respected a lot, because they were aware of three periods (Past, Present and Future). In the same way, 108 Upanishats were in the fashion of conversation between Ṛishis, advising another, sometimes, even God. The Upanishats mention many paths to reach the ultimate destination (Moksha) with lots of illustrations.

It was believed that each Veda Śākha had one Upanishat at the end of its Brāhmaṇam or Āraṇyakam. If that was true, then we should have more than 1,180 because some learned people state that Ṛigveda had 21 Śākhās, Yajurveda had 109 Śākhās, Sāmaveda had

1000 Śākhas and Atharvaveda had 50 Śākhas. It is also believed that Sri Rāma sermoned 108 Upanishats to Sri Āñcaneya (Hanuman), hence those are very famous.

Out of those 108 Upanishats; Īsha, Kena, Katha, Praśna, Mundaka, Māndūkya, Taittirīya, Aitareya, Chāntokya, Bṛihatāranyaka are called Dasopanishads, for which Ādi Sankara has written commentary, hence is very famous.

The last portion of the Veda is called "Para Vidya" which is nothing but Upanishats, Vedanta, Adyātma Śāstra, Śārīraka Śāstra, Jñāna Śāstra. Brahman is Jñān and it (Brahman) is spread everywhere but is different from that of body. Due to the connection with Māya, that Brahman became Īsha. Brahman when connected with Avidya, becomes Jīva. By getting Jñān one can get Mukti. (Liberation).

Mukti (Liberation) is classified as Jīvan Mukti and Videha Mukti. Jīvan Mukti is a state in which one relinquishes all his association or desire except the bare necessities of life. Videha Mukti is a state of Brahman after the Stūla, Sūkshma, Kāraṇa Body is given up. The Upanishats teach us these types of truth through conversations between Guru-Śishya, Husband-Wife, sometime with God. The Upanishats are also known as Brahma Vidya.

"Upa" means "Near". Our Ātma is very near to us. "Sat" in the word "Nishad" indicates "to destroy". Since the Jñān of the worshipper is destroying the fear of Death in this birth (Janma) or it leads us close to Brahman, the Upanishats are called Brahma Vidya.

Though 108 Upanishats were mentioned earlier, there are a few minor Upanishats which are not popular and not attached to any Veda, but they append themselves to some sub-categories like Yoga, Sāmānya-Vedānta, Vaiṣṇava, Śaiva, Śākta etc. Following is the list.

Unknown Upanishats (Not popular)

Sāmānya -Vedānta Upanishats

Sl No	Name of Upanishat
1	Advaita
2	Ācamana
3	Ātmapūja
4	Ārsheya
5	Itihāsa
6	Caturveda
7	Cakshusha
8	Chāgaleya
9	Turīya
10	Dvaya
11	Nirukta
12	Pinḍa

13	Pranava *
14	Bāshkala Mantra
15	Bāshkala Mantra (Savṛittikā)
16	Maṭhāmnāya
17	Viśrāma
18	Śaunaka
19	Sūryatāpini
20	Svasamvedya

* There are two varieties

Vaishnava Upanishats

Sl No	Name of Upanishat
1	Ūrdhvapuṇḍra
2	Kātyānyana
3	Gopīcandana
4	Tulasi
5	Nārada
6	Nārāyana uttarāpinīya
7	Nṛsimhashaṭ cakra
8	Pāramātmika (Savyākhyā)
9	Yajyopavīta
10	Rādha
11	Lāṅgūla
12	SrīKṛishṇa purushottama siddhānta
13	Sankarshana
14	Sāmarahasya
15	Sudarśana

Śaiva Upanishats

Sl No	Name of Upanishat
1	Nīlarudra
2	Pārāpana
3	Bilva
4	Mṛityulāṅgūla
5	Rudra
6	Liṅga
7	Vajrañjara
8	Vaṭuka
9	Śivasankalpa
10	Śiva
11	Sadānanda
12	Siddhāntaśikha
13	Heramba

Śākta Upanishats

Sl No	Name of Upanishat
1	Allā
2	Ātharvaṇa dvitīya
3	Kāmarājakīlitodvāra
4	Kālīka
5	Kālīmedhādīkshita
6	Gāyatrī rahasya
7	Gāyatrī
8	Guhyakālī
9	Guhyashodānyāsa

10	Peetambara
11	Rājaśyāmalārahasya
12	Vanadurga
13	Śyāma
14	Śrīcakra
15	Śrīvidyātāraka
16	Shoḍa
17	Sumukhya
18	Hamsashoḍa

Yoga Upanishat

Sl No	Name of Upanishat
1	Yogarāja

So, there are about 67 un-known (un-popular) Upanishats, apart from the 108 known and famous Upanishats. Texts are available for all the 175 Upanishats

Sūtra Period

Sūtra means string, and all the works written in this style on various subjects are nothing but one uninterrupted string of short sentences, woven together into the most concise form. Brevity is the great objective of this style of composition. So, every doctrine thus propounded, whether grammar, metre, law, or philosophy is reduced to a mere skeleton. These Sūtras could be learnt from a teacher or a

commentary that usually accompanies it and they may be imparted to students too. It is impossible to understand them without finding what each variable (say x, y, z) represents, and without possessing the key to the whole system. These keys are generally given in separate Sūtras called "Paribhāṣā" which a student must commit by rote. Even if he is unable to arrive at any real understanding of the subject, he should know the other laws which are called "Anuvṛitti" and "Nirvṛitti". The influence of one rule over the other is called Anuvṛitti, its cessation - Nirvṛitti. Without knowing the working of these two rules, which can only be learnt from commentaries, the Sūtra appears very much confusing. These numerous Sūtra works which we still possess, contain the essence of all the knowledge which the Indians had accumulated over many centuries of study and meditation. The striking difference of style between Brāhmaṇam and Sūtra-work at first sight, is its grammar. The literary works belonging to the earlier periods, Brāhmaṇam and Mantras are considered by Indians as Śruti or Divine Revelation i.e instead of being composed by human beings, they have been visualised or perceived.

No Sacrifice can be performed merely with the help of Samhitās. So, the Brāhmaṇams and the Sūtras were introduced to meet the practical needs.

The Vedāṅgas which belong to the period of Sūtra Literature in India, have a bearing on the Vedas. This indicates recognition of six subjects, the study of which was necessary either for reading, understanding or proper employment of the Veda for Sacrifices. The six doctrines generally known as Vedāṅgas are Śīkshā (Pronunciation), Chhandas (Metre), Vyākaraṇa (Grammar), Nirukta (Explanation of words), Jyotisha (Astronomy) and Kalpa (Ceremony). We can infer easily that the first two are necessary for studying the Veda, the next two for understanding it and the last two for employing it at ceremonial Sacrifices.

For the sake of brevity, we do not want to elaborate on the above subjects, but we cannot overlook the importance of Śīkshās, Kalpas and Prātiśākhya at this juncture. The Hymns of the Veda were preserved by oral tradition, even during the Brāhmaṇam period. It is difficult to keep intact the pronunciation of the Sacred Text without laying down a certain rule on the accent, pronunciation of the Sandhis, Metre etc. as the local spoken language has advanced so much, leaving behind the Veda as a kind of an antique. There were lots of discussions by various people about determining and fixing the ancient and the most correct way of reciting the Vedas. So, fixation of language was achieved in a different way, through the developments in the exact science of phonetics, etymology, and grammar in the oral phase. This device which made possible

uncontaminated retention of long compositions also led to the creation of abstract interest in the phenomena of language, triggering sophisticated theoretical development in grammar which culminated in Pānini's grammar of Sanskrit called *Ashtādhyāyī*. Other projects of linguistic research anterior to Pānini are Yāska's *Nirukta* (a book of etymology and semantics) and *Ṛik-Prātiśākhya* of Śaunaka (a book of phonetics).

Prātiśākhya: The *Prātiśākhya*s refer principally to the phonetic laws of language and presuppose a long-continued study of grammatical subjects before the time of their composition. This is proved with the references of various great authors quoted in the *Prātiśākhya* itself. It is also a fact that there exists one *Prātiśākhya* for each *Śākhā* of Veda, which means, one unique *Prātiśākhya* text to each *Śākhā* of the Vedas, which had been handed down for ages through different families and in different parts of India.

The difference between the *Śākhās* (recensions) of the same Veda may be due to - different words in a few Hymns, different arrangement of Hymns, more number of Hymns than that of another *Śākhā*. This we are experiencing while reciting *Śrī Sūktam*. This is due to the long-continued oral tradition which modified the original text slightly, but definitely not an independent collection of Hymns. In other words, texts of the Veda, as they existed in the oral tradition

of various sects of people became Śākhās, differ from other Śākhās in a slight way. Another intention of Prātiśākhya is to record what was peculiar or unusual in the pronunciation by certain teachers of other schools, even though those schools became extinct, and we find the names of their founders, preserved as authorities on matters related to the pronunciation of certain syllables or words. The Prātiśākhyas are not Vyākaraṇa or grammar. There is an opinion that Prātiśākhyas belonged to each Śākhā, and several others believed that they were common to many Śākhās but related to a particular Veda.

The main objective of Prātiśākhya is to deal with the construction of Samhitā Pāṭha from Pada Pāṭha. For this purpose Prātiśākhya gives details of syllabisation (varnoccāraṇa), details of correct pronunciation and mistakes in pronunciation, details of words, their phonetic behaviour, details of euphony, details of metres, details of accent, details of handling Krama Pāṭha and instructions in teaching the Veda, in general. The Prātiśākhyas do not contain anything other than the phonological knowledge developed for fixing long texts orally.

Presently we have six Prātiśākhya texts belonging to the four Vedas.

(1) Ṛik Prātiśākhya by Śaunaka: - Śaunaka is said to have united Bāshkala Śākhā and Śākala Śākhā and

was a follower of Śaiśira Śākhā Samhitā of Ṛig Veda. This is the latest composition of this kind, also most perfect and complete. This deals with the metrical aspect of the Vedas and is the longest as well. It is in the form of poetry and is divided into three chapters and 18 Paṭalas. This defines the terms like Svāra, Vyañjana, Svarabhakti, Rakta, Nāmin, Praṇihya, etc. It describes the rules and examples of different Sandhis like Praśliṣṭa, Kshaipra, Udgrāha, etc. This also deals with changes of "h", "n" and "s" in different positions and some rules of Krama, Vyañjana and Pluti Sandhis.

The Ṛik- Prātiśākhya amounted to fixation of Samhitā in the form available to us now. Its composition amounted to scrutinising each and every syllable of Samhitā for details of its composition, accent, pronunciation, word construction, line construction etc. Ṛik- Prātiśākhya itself must have taken many generations to be constructed. As said earlier, it quotes various authorities implying a long heritage of reflections on the subject matter of the Prātiśākhya.

Many scholarly viewpoints and opinions and debates on the accents have been dealt with in it. It must have taken at least two to three centuries for the development of extensive knowledge codified in Ṛik-Prātiśākhya. The author of Ṛik-Prātiśākhya, Śaunaka

was an intellectual ancestry rather than a person, which was intimately involved with generation, retention, and codification of phonological knowledge. Śaunaka also authored:

- (1) Arśānukrāmaṇi (concordance of Veda)
- (2) Chandonukrāmaṇi (concordance of metres)
- (3) Devatānukrāmaṇi (concordance of devatas)
- (4) Anuvakānukrāmaṇi (an indexing method of Samhitā)
- (5) Sūktānukrāmaṇi (another method of indexing Samhitā)
- (6) Ṛigvidhāna (employment of Ṛig Veda Mantras)
- (7) Pāda Vidhāna (dealing with formation and arrangement of lines in a stanza)
- (8) Bṛihaddevata (commentary on Ṛig Vedic Deities)
- (9) Ṛig Veda Prātiśākhya (phonology related to Ṛig Samhitā) and
- (10) Śaunaka Smṛiti.

(2) Prātiśākhyas of Yajur Veda can be divided into two - one pertaining to Kṛishṇa Yajur Veda and the other to Śukla Yajur Veda. The Prātiśākhya of Yajur Veda deals with phonetics but can be read along with various Śīkshās. This indicates that enumeration of sounds was based on some other texts as the order of syllables was presumed. These Śīkshās contained

several valuable and striking phonetic observations which are not available in Prātiśākhya.

A. Prātiśākhya of Kṛishṇa Yajur Veda. There are two Prātiśākhya namely Taittirīya Prātiśākhya and Maitrāyanīya Prātiśākhya.

a. Taittirīya Prātiśākhya belonged to Taittirīya Śākhā of Kṛishṇa Yajur Veda Samhitā. This is divided into two parts (Praśnas), each of them having 12 chapters, making it 24 chapters on the whole. This deals with the articulation of sounds, places of articulation, process of enunciation, combination, and changes of sounds etc. The famous commentaries are (a) Pada Krama Sādhana of Mahiseya (b) Tribhāshya ratna of Somayajva (the substance of the works of three celebrated Sages, Ātreya, Mahisha and Vararuchi) and (c) Vaidīkābharana of Gopālayajva. This is the only one Prātiśākhya which deals with Jātā Pāṭha.

b. Maitrāyanīya Prātiśākhya - discusses the matter of articulation of sounds, different Sandhis, nasalisation of sounds etc.

B. Vājasaneyi Prātiśākhya authored by Kātyāyana belongs to the Mādhyandina Śākhā of Śukla Yajur Veda. This consists of 8 chapters (containing 169, 65, 152, 197, 46, 31, 12 and 55 Sūtras) dealing with phonetic terminology, pronunciation of sounds and

rules of different Sandhis. This names 10 authors of Prātiśākhya namely (i) Kāṇva (ii) Śākatāyana (iii) Śākalya (iv) Aupaśavi (v) Kāśyapa (vi) Dālbhya (vii) Śaunaka (viii) Jātukarnya (ix) Gārgya and (x) Mādhyandina. We may assume that this work is intended to treat the svaras and samskaras of Kāṇva and Mādhyandina schools.

Pratigñā Pariśiṣṭa: This is the first supplementary work of Kātyāyana (after writing Śrauta and Smārta Sūtras) emphasising on the importance of pronunciation and rules of accentuation, euphonic changes etc. in chanting the Vedic texts during the religious Sacrifices, failing which may lead to sin. Probably he had left out these Sandhi rules by oversight but are indispensable to the Vedic studies. This is divided into three Kaṇḍikas - the first has nine Sūtras, the second has eight Sūtras and the third has five Sūtras.

Bhāshika Pariśiṣṭa: This is another supplementary work of Kātyāyana, describing special rules of accentuation and Samskāra, specifically relating to Śatapatha Brāhmaṇam, because Śatapatha Brāhmaṇam differs in many aspects from the Mantras. The Śatapatha Brāhmaṇam has only two accents namely acute (Udātta) and grave (Anudātta), hence the rules of Svarita (circumflex) have to be modified to either acute or grave or any other form. In addition

to that, there are some differences between the Mantra and the Brāhmaṇam itself. This work has three Kaṇḍikas - the first two have 22 Sūtras each, and the third has 28 Sūtras.

(3) Prātiśākhya of Sāma Veda is authored by Ṛishi Pushpa and therefore it is called Pushpa Sūtra. According to the Sāmaveda Sarvānukrāmani of Ṛiktantra, Haradatta is not in favour of the name "Pushpa Sūtra" and the writer of this Prātiśākhya is Vararuchi. Having 10 parts, it deals with accentuation.

(4) Atharva Veda Prātiśākhya is a treatise that belongs to Atharva Veda and has been edited by Vishva Bandhu Shastri, published by the Puñjab University. This has also been published by Dr. Sūryakanta. This is a treatise of phonetic discussion specially with reference to the Mantras of the Atharvaveda.

Based on the commentary of Ananta Bhāshya on Vājasaneyi Prātiśākhya, and Laugākshi Gṛihya Bhāshya of Devapāla, we can infer about Āśvalāyana Prātiśākhya and Chārāyana Prātiśākhya, which are not available at present.

Apart from the above Prātiśākhyas, few other Vedic Vyākaraṇas which bear the phonetic stamp were prevalent during the ancient tradition. They are:

(i) Śaunikīya Chaturadhyāyī is a Prātiśākhya of

Atharva Veda (ii) Riktantra ascribed to Śākaṭāyana is a Prātiśākhya related to Kauthuma Śākhā of Sāmeveda. (iii) Sāma Tantra of Audavraji or Gārgya and (iv) Akshara Tantra of Āpiśali.

We may presume that the Vedas were preserved in oral form at least upto the Brāhmaṇam period. When the spoken language of the period had advanced and the pronunciation of the sacred literature could not be preserved, the necessity to lay down certain rules on the accent and pronunciation became imperative. Thus, an attempt was made to prevent further decay in the recital of Hymns. Different Prātiśākhya, Śīkshā and Vyākaraṇas were composed to preserve the unique characteristics of the phonetics of the Vedas.

Thus, Prātiśākhya is a treatise on phonetics related to a group of Śākhās of a Veda, while the Śīkshā deals with the analysis of general phonetics. It is further confirmed by Vaidikābharana, by stating that the sounds enumerated in the Śīkshās are common to secular and Vedic pronunciation. Thus, some Śīkshās mention sixty-eight or sixty-four sounds whereas the Prātiśākhya mentions the sounds peculiar/specific to their Vedic texts. Even Brāhmaṇams of Vedic texts dealt with several

phonetic treatments viz Taittirīya, Tāṇḍya, Śatapatha and Atharva Brāhmaṇams.

Phoneticians of Prātiśākhya and Vyākaraṇas: As mentioned earlier, many Phoneticians of ancient India were quoted in preparing the Prātiśākhya and Vedic Vyākaraṇas - which means, they were well known and authoritative in the accent and phonetics of Vedas to Prātiśākhya. A few of them are given (alphabetically in the order of Sanskrit letters) with references. (See the abbreviations below)

Sl No	Name of Phoneticians	References
1	Agniveśya	TP, MP
2	Agniveśyāyana	TP, MP
3	Anyatareya	TP
4	Āgastya	RP
5	Ātreya	TP, MP
6	Indra	RT
7	Ukhya	TP, MP
8	Uttamottarīya	TP
9	Audavraji	RT
10	Aupaśavi	VP, BS
11	Kāṇḍamāyana	TP, MP
12	Kātyāyana	VP
13	Kāṇva	VP
14	Kāśyapa	VP
15	Kaṇḍinya	TP, MP

16	Kauhaliputra	TP, MP
17	Gārgya	RP, VP
18	Gautama	TP, MP
19	Jātukarnya	VP
20	Dālbhya	VP
21	Naigī	RT
22	Panchāl	RP
23	Pānini	RT
24	Paushkarasādi	TP, MP
25	Prāchya Panchāla	RP
26	Plākshāyana	TP, MP
27	Plākshi	TP, MP
28	Bābhravya	RP
29	Bṛihaspati	RT
30	Brahmā	RT
31	Bhāradvāja	RT
32	Bhāradvāja	TP, MP, BS
33	Mākshavya	RP
34	Māchākīya	TP
35	Maṇḍūkeya	RP
36	Mādhyandina	VP
37	Mīmāmsaka	TP
38	Yāska	RP
39	Vāḍavīkāra	TP
40	Vātsapra	TP, MP
41	Vālmīki	TP, MP
42	Vedamitra	RP

43	Vyāḍi	RP
44	Śākatāyana	RP, VP, RT
45	Śākala	RP
46	Śākalya	RP, VP
47	Śākalyapitā	RP
48	Śānkhamitri	AP
49	Śāṅkhāyana	TP, MP
50	Sūravīra	RP
51	Sūravīra Sūta	RP
52	Śaityāyana	TP, MP

TP= Taittirīya Prātiśākhya, MP= Maitrāyaṇīya Prātiśākhya, RP=Ṛik Prātiśākhya, RT=Ṛik Tantra, BS= Bhāshika Sūtra, VP= Vājasaneyi Prātiśākhya, AP = Atharva Prātiśākhya or Chaturadhyāyikā

Śikshā - This is a class of texts that deal with details of letters and syllables, quantity of syllables, details of accent etc. These issues are dealt within the Prātiśākhya literature only summarily. By studying the materials presented in Śikshā, it can be inferred that the knowledge in Prātiśākhya is dependent on Śikshā. As stated in Atharva Prātiśākhya, the origination of accent seen in Pada or in Samhitā, is not the major concern of Prātiśākhya but of Śikshā. The detailed science of accent, quantity and syllable belongs to Śikshā. As far as the knowledge of phonetics evolved in the oral phase is concerned, both Prātiśākhya and Śikshā provide authentic sources.

The Śikshās are classified as follows:

1. The General Śikshā.
2. The Śikshās of Ṛigveda.
3. The Śikshās of White Yajurveda.
4. The Śikshās of Kṛishṇa Yajurveda.
5. The Śikshās of Sāmaveda.
6. The Śikshās of Atharvaveda.

Let us analyse the **General Śikshā**.

1. **Pāṇinīya Śikshā:** This deals with Sanskrit phonetics in general and enjoys a leading position among the existing Śikshās because its complete text is available and is a complete manual on the pronunciation of Vedic sounds.

2. **The Śikshās of Ṛigveda:** There are a few existing Ṛigveda Śikshās viz Svaravyaṇjana Śikshā and Samāna Śikshā.

(a) **Svaravyaṇjana Śikshā** is a short treatise of about three pages and its primary objective is to show when "r" is a consonant and when it is a vowel.

(b) **Samāna Śikshā** deals with the elisions of the Visarga in the Ṛigveda.

3. **The Śīkshās of White Yajurveda:** Though Charanavyūha states there were five Śīkshās of White Yajurveda, it does not name them. But Parāśarī Śīkshā names eight Śīkshās related to White Yajurveda.

(a) **Yājñavalkya Śīkshā:** This throws light on the rules of the Vājasaneyi Prātiśākhya regarding the aspiration of a plosive before a fricative. This also makes interesting observations on "y" and "v" in various positions. It is the most complete among Śīkshās of White Yajurveda and has 232 couplets in total.

(b) **Vāsishṭhī Śīkshā:** This concentrates on the distribution of verses and sacrificial formulas in the Rīg and Yajurveda and not in the field of phonetics.

(c) **Kātyāyani Śīkshā:** This is a fragmentary work on accent containing only 13 verses and deals with the rules of Vājasaneyi Prātiśākhya. Of the three accents, the circumflex is the most difficult and an attempt is made to describe the characteristics of this specific accent by presenting detached (Padas) and combined (Samhitā) texts. There is a commentary on this work by Jayanta Swāmin.

(d) **Parāśarī Śīkshā:** This Śīkshā contains 160 couplets in total and its important observation is the

pronunciation of "v" in various positions. According to this, "v" between vowels or the "v" which was the product of Sandhi of "au" and "o" was very light. The latter was subject to elision due to Sandhi and in the former case it had disappeared altogether between vowels. The Śīkshā also calculates the letters of each Kaṇḍika (sub-section of chapters of the Śukla Yajur Veda).

(e) **Gautamī Śīkshā:** As a matter of fact, this belongs to Sāmaveda. It restricts the number of consonants to seven in forming a single group.

(f) **Māndavī Śīkshā:** It throws light on the difference between "v" and "b" and prevents the confusion between them, which is common in some modern Indian languages.

(g) **Amoghanandinī Śīkshā:** This follows the rules in Yājñavalkya Śīkshā and Parāśarī Śīkshā and in some cases Māndavī Śīkshā, dealing with "v" and "b". This work also deals with the letters which appear in their short and long forms in the Pada and Samhitā.

(h) **Mādhyandinī Śīkshā:** This gives a list of words with a velar "Kh" sound as Ākhuta, Mayūkhaiḥ in order to distinguish the sound from the cerebral "Sh" and thereby deals with the actual confusion between

"Sh" and "Kh" sound, and its main feature is about doubling of consonants. It also speaks about Galita portion (or Ganānta or repetitions of Mantras) in each chapter of Vājasaneyi Samhitā. There is no sufficient evidence to identify the author of this work with the preceptor of Mādhyandina Śākha of Vājasaneyi Samhitā.

Apart from the above, there are a few other Śīkshās of White Yajurveda:

Varṇa ratna dīpikā Śīkshā: A fairly complete Śīkshā on the same lines as the Yājñavalkya Śīkshā and consists of 227 Slokas dealing with the pronunciation of sounds.

Kesavī Śīkshā: This is a concise and lucid exposition of some of the relatively recent phonetic changes which it attributes to the Mādhyandinī School e.g., "Sh" to be pronounced as "Kh", initial "y" and "v" to be pronounced double/ articulated/ emphatic "yy" and "vv" etc. This Śīkshā is available in the form of prose and poetry and has 21 Slokas.

Laghvamoghanandinī Śīkshā: This is a small treatise containing 17 Kārikās and rules of pronunciation of "y" and "v" and "anusvāra" in different Moras (Mātras). Further it states the

condition under which "y" is pronounced as "j" with illustrations.

Laghu Mādhyandinī Śīkshā: This has 28 Kārikās and the subjects are classified under three sections namely, (i) Sandhi Prakaraṇa, (ii) Ayogavāha Prakaraṇa and (iii) Indication of accents by fingers.

Amareśanirmita Varna Ratna Pradīpika Śīkshā: Amareśa is the author of this work (containing 227 Kārikās), who belongs to Bhāradvāja Gotra. This work can be seen as an essence of Kātyāyana Prātiśākhya but he has adopted his own arrangement. He explains the three conditions of the human body namely "Āyāma, Mārdava and Abhighāta" while articulating the sounds and changes in the body when accentuation takes place. He compares some euphonic combinations with "ayaspiṇḍa, ūrnāpiṇḍa, dārupiṇḍa" etc, which are not mentioned in Prātiśākhya but defined in Yājñavalkya Śīkshā with examples. It also provides a description of the colours and presiding deities of letters and accents.

Keśavī Śīkshā (2): This is another small treatise that contains nine Sūtras with commentary. The author of both the text and its commentary is one Keśava, a great astrologer. His identity is not known. The textual portion is otherwise known as the

Paribhāṣhāṅka Sūtra. This work deals with the modification of sounds of some of the letters like doubling of "y" and "v" when they are pronounced. The letter "y" when combined with letters "ṛ, h, or r" sounds like "ja". It is stated that the author of the *Sarva sammata Śīkshā* is also one Keśava.

Mallaśarman Śīkshā: This work is otherwise known as *Hastasvara Prakriyā*. The author is one Keśava. This work contains 65 *Kārikās* - laying down the general rules of the study of the Vedas. It says Rāvana (from Rāmāyana) is the author of the *Svarāṅkuśa Śīkshā*, a minor treatise defining the rules of accents and *Sanskāra*. The main subject of *Mallaśarman Śīkshā* is the description of the method of indication of accents through hand gestures.

Svarāṅkuśa Śīkshā: This is a brief treatise of 25 verses describing the four varieties of circumflex (*Svarita*) accents namely *jātya*, *abhinihita*, *kshaipra* and *praślishta* and their change into tremor (*kampa*) at different places. Then it speaks about all three main accents and their combination, which result in the transformation of one accent into another. It also deals with different types of "Kampa" or tremor namely *hrasva kampa*, *dīrgha kampa* etc. Though the treatise is meant for *Ṛig Veda*, the students of *Vājasaneyi*

Samhitā must know about this, because Śukla Yajur Veda has many Ṛik portions.

Shodaśasloki Śīkshā: The author is one Rāmakṛishṇa. This treatise provides certain elementary principles of pronunciation of words.

Avasāna Nirṇaya Śīkshā: This work is ascribed to Ananta Deva and is widely known to Pundits of Śukla Yajur Veda. He is also known as Ananta Bhatta. In this work, the Mantra endings are numbered as (i) Dvayavasāna 1493 (ii) Antyāvasāna 233, (iii) Tryavasāna 150 (iv) Chaturavasāna 32, (v) Niravasāna 56, (vi) Madhyāvasāna 5, (vii) Panchāvasāna 8, (viii) Shaḍavasāna 2, (ix) Navāvasāna 2 with a total of 1975, which is the total Mantras of Mādhyandina Śākha of Vājasaneyi Samhitā.

Svara Bhakti Lakshṇa Pariśiṣṭa Śīkshā: This has 42 Kārikās. Though this work is ascribed to Kātyāyana, many Pundits are of the opinion that this belongs to a later period than that of Kātyāyana, because of its style and diction. Many Pratyāhāras (contracted forms) which are known to Pānini are used in this work. The last 6 verses of the treatise are about Svara Bhakti, a reproduction from the Yājñavalkya Śīkshā.

Krama Sandhāna Śīkshā: This work states the number of Krama Sandhānas in each Adhyāya (chapter) as per the Krama Pāṭha rules.

Galadṛīk Śīkshā: This work calculates the number of Mantras which have some portion in common. This is a reproduction of the second section of the Mādhyandinī Śīkshā which has already been explained.

Prātiśākhya Pradīpa Śīkshā: This is a more voluminous as well as recent work than the rest. The author is one Bālakṛishṇa and it was written after consulting several Śīkshās and Prātiśākhyas. He mentions Yājñavalkya, Vāsishṭha Śīkshā, Parāśarā, Laghu Mādhyandinī Śīkshā, Amoghanandinī Śīkshā, Mallaka Vikṛita Sarva Sangraha Hastasvara Prakriyā, Pāninīya Śīkshā, Keśavā (Śīkshā Kāra), the Śrī Bhāshya, the Navāṅga Sūtra (Keśavī Śīkshā), the author of Jyotsnā, the author of Pratigya Sūtra Bhāshya, the Mādhyandinī Śīkshā, Kātyāyani Śīkshā, Amareśī Śīkshā, the Āditya Purāna, Vārāha Purāna and Parāśara Smṛiti. The author of this treatise deals with the subject in his own way and in some places discusses additional subjects which are not handled in the Prātiśākhya. The following headings will give an idea of the subjects dealt with: (i) Method of the study of the Vedas, (ii) Different hand gestures, (iii)

Discussion of accents, (iv) Definitions of acute, grave and circumflex accents, (v) Eight kinds of circumflex accents and their definitions with illustrations (vi) Description of "Prachaya" accent, (vii) Rules of vowel combinations (viii) Rules of consonant combinations (ix) Description of Anusvāra, (x) How to indicate Anusvāra with fingers (xi) Section on the lengthening vowels (xii) Duplication (xiii) Section on Anudātta, (xiv) Section on ādyudātta, (xv) Prakṛiti svara, (xvi) Character and classification of Padas, (xvii) Avagrahādhikāra, (xviii) Description of Saṅkrama, (xix) Construction of Krama text, (xx) Enumeration of Krama Sandhāna, (xxi) Method of pronunciation of the letter repha, which is joined with "ūshman" letters and "ṛ" (svara bhakti), (xxii) Pronunciation of "ja, va, sha" (xxiii) Description of eight Vikṛiti Pāṭhas (artificial recitations)

4. The Śīkshās of Kṛishṇa Yajurveda. This can be described under two headings namely Śīkshās of Chārāṇīya School and Śīkshās of Taittirīya School.

Chārāṇīya Śīkshā belongs to the Chārāṇīya School, which was one of the twelve subdivisions of Charaka Śākhā of Kṛishṇa Yajurveda, known to Patañjali. Like the Prātiśākhya, it speaks of "ṛ" and "r" as cerebral/retroflex, it counts ten points of articulation mentioning two, viz corner of the mouth (śṛikva) and

the roots of the teeth (danta-mūla) in addition to the eight mentioned in the Prātiśākhya.

Śikshās of Taittirīya School – It is one of the most important and a large contributor to Indian Phonetics. According to Veda Lakshana Anukramaṇika, there are nine primary Śikshās and three secondary Śikshās connected with the Taittirīya School.

(a) Bhāradvāja Śikshā: This makes an observation on pronunciation of consonants like "t,l" etc. It is an article on certain words of Taittirīya Samhitā likely to be mispronounced or confused with others.

(b) Vyāsa Śikshā: This discusses the matter of doubling and quantity. Instead of the head "Śiras" and the Uvula "Jihvāmūla" of the Prātiśākhya, it mentions the three parts of the mouth passage viz the beginning, the middle and the end.

(c) Śambhu Śikshā: This lays down more advanced theories of quantity and accent while generally dealing with hiatus, doubling, svarabhakti etc.

(d) Pāninīya Śikshā: This is possibly a Taittirīya School Prātiśākhya and is not available at present.

(e) **Kauhalīya Śīkshā**: This is a short manual of seventy-nine verses describing the hand gestures in accentuation.

(f) **Bodhāyana Śīkshā**: We know it by its name mentioned in Veda Lakshna Anukramaṇika and it is not available.

(g) **Vasishṭha Śīkshā**: According to Vaidīkābharana, this describes 26 vowels and excludes long "ī".

(h) **Vālmīki Śīkshā**: Tattirīya Prātiśākhya mentions Vālmīki's opinion that the accent of "Om" to be high "Udātta" and his disapproval of the change of Visarga into Jihvāmūliya and Upadhmāniya. This Śīkshā is not available.

(i) **Hārīta Śīkshā**: The Hārīta Śīkshā describes the non-duplication of a breathed fricative and Taittirīya Prātiśākhya mentions about this Śīkshā as well.

The other secondary Śīkshās are as follows:

(a) **Sarvasammata Śīkshā**: It explains the common and acceptable subjects pertaining to all phonetic works which belong to Taittirīya School. It explains that the quantity of a consonant without a vowel is a quarter mora and quantity of a "pause" between labial

vowel and the first member of a consonant-group is a half mora, provided that the consonant group intervenes between two labial vowels.

(b) Āraṇya Śīkshā: This is an essay on accent in Taittirīya Āraṇyaka. It explains the words with accent in different sections.

(c) Siddhānta Śīkshā: Its treatment is entirely experimental, and it gives a list of words containing different sounds in an alphabetical order but nothing more than that.

Some more Śīkshās found recently pertaining to Kṛishṇa Yajurveda, namely-

(a) Āpiśali Śīkshā: This is mostly dedicated to articulation and explains the "external effort" in a more scientific manner than others. Āpiśali Śīkshā Sūtra is divided into 8 chapters namely - Sthāna, Karaṇa, Antahprayatna, Bāhyaprayatna, Sthānapīḍana, Vṛittikāra Prakaraṇa, Prakrama and Nābhitala Prakaraṇa. Āpiśali describes the process of speech production in detail.

(b) Kālanirnaya Śīkshā: This Śīkshā deals entirely with quantity and includes the commentary of Kālanirnaya Dīpika of Muktiśvarāchārya. In

connection with the rules of quantity, this Śīkshā states that - we cannot speak of time as being uniform in the case of vowels, consonants, and the pause given in various kinds of speech.

(c) Pāri Śīkshā: This Śīkshā has made some striking observations on doubling, quantity, and accent. It states that after an Anusvāra, the first member of a consonant group is doubled. The preceding sound may be either a vowel or an anusvāra. According to this Śīkshā, the seven notes of the musical scale proceed from the three accents namely - the high (Udātta), the low (Anudātta) and the Svarita.

5. The Śīkshās of Sāmaveda: There are three Śīkshās.

(a) Nārada Śīkshā: An exhaustive commentary on this Śīkshā written by Śobhākara Bhaṭṭa is very useful for phonetic study. This Śīkshā deals with the treatment of accents and their relation to the musical notes, doubling, syllabication etc.

(b) Lomaśī Śīkshā: This Śīkshā mainly deals with the rules of doubling and the pronunciation of Svarabhakti.

(c) **Gautamī Śīkshā:** This explains the study of doubling and consonant groups. It restricts the number of consonants to seven in forming a group.

6. **The Śīkshās of Atharvaveda:** The Māṇḍūkī Śīkshā belongs Atharvaveda and has 179 slokas. Though connected with this Veda, it gives details which are common to all Vedas, particularly to Sāmaveda.

There are few other Śīkshās available in manuscript forms.

(a) **Manasvāra Śīkshā:** Most probably this may be ascribed to Yājñavalkya, based on the reference mentioned therein.

Besides the Śīkshās, some Śīkshā Sūtras are also found in which Śīkshā Sūtras of Pānini and Chandragomin have been published now. Pānini and Chandragomin too have dealt with those elements of phonetics in their Śīkshā Sūtras and in many respects they have followed the Āpiśali Śīkshā Sūtra.

Niruktas: There have been many works called Niruktas dealing with etymologies. The Nirukta of Yāska is the only one, available now. Yāska has mentioned some etymologists in his work namely (1)

Āgrāyana (2) Aupamanyava (3) Audumbarāyana (4) Aurnavābha (5) Kāthakya (6) Kraushṭuki (7) Gārgya (8) Gālava (9) Taiṭiki (10) Vārshyāyani (11) Sākapūni, (12) Sthaulāshṭhivi (13) Yāska. They might have written different etymological works dealing with phonetic analysis of Sanskrit.

Kalpa: The Sūtras contain the rules concerned with Sacrifice and they focus more on the performance of the ceremony and are more practical than Brāhmaṇams. The Brāhmaṇams are bulky/massive and difficult to understand, hence the learned Ṛishis created Kalpa-Sūtras which follow the same system as the Brāhmaṇams according to different Śākhās, which are clear, short, complete, and accurate. So, the knowledge of other Kalpa-Sūtras of different Śākhās of the same Veda is necessary to complete all types of Ceremonies. Even if a person has studied the Samhitā and Brāhmaṇam of three Vedas (of various Śākhās), he still finds it difficult to perform every Sacrifice. So, to remove those difficulties, these Kalpa-Sūtras came into existence, which was useful to all members of Charanas.

Āśvalāyana composed the Kalpa-Sūtras for Rīgvedins, intended for both Śākala and Bāshkala Śākhās, which have occasional references to other Charanas as well. Śāṅkhāyana wrote a Kalpa-Sūtra for

Kaushītaki Śākhā of which Brāhmaṇam and Āraṇyaka is still in existence. This Brāhmaṇam is also called Śāṅkhāyana Brāhmaṇam.

Kātyāyana composed Kalpa-Sūtras which are adopted by Kāṇva and Mādhyandina Śākhās of Śukla Yajurveda.

Lāṭyāyana composed Kalpa-Sūtras which are adopted by many Śākhās and by Kauthuma Śākhā of Sāmaveda. Like that, Drāhyāyana composed Kalpa-Sūtras and adopted by many Rāṇāyanīyas. In preparing the Sūtras, both Lāṭyāyana and Drāhyāyana followed the Tāṇḍya Brāhmaṇam of Sāmaveda.

The importance of Kalpa-Sūtras can be ascertained practically by saying - those who had to perform the Sacrifices might do so without the Veda, but simply by means of the Kalpa-Sūtras; on the other hand, no one could learn the process of Sacrifice from the Samhitā and Brāhmaṇams alone, without the help of the Sūtras. The importance of this literature has made (after some time) the authors of these Kalpa-Sūtras the founders of new Śākhās. Some of the Kalpa-Sūtras are named here:

Kalpa-Sūtras of Ṛig Veda:

1. Āśvalāyana Sūtra

2. Śāṅkhāyana Sūtra
3. Śaunaka Sūtra

Kalpa-Sūtras of Kṛishṇa Yajur Veda:

1. Āpastamba Sūtra
2. Baudhāyana Sūtra
3. Satyāshāḍha Hiranyakeśi Sūtra
4. Mānava Sūtra
5. Bhāradvāja Sūtra
6. Vādhūna Sūtra
7. Vaikānasa Sūtra
8. Laugākshi Sūtra
9. Maitra Sūtra
10. Kaṭha Sūtra
11. Vārāha Sūtra

Kalpa-Sūtras of Śukla Yajur Veda:

1. Kātyāyana Sūtra

Kalpa-Sūtras of Sāma Veda:

1. Maśaka's Ārsheya Kalpa Sūtra
2. Lātyāyana Sūtra
3. Drāhyāyana Sūtra

Kalpa-Sūtra of Atharva Veda:

1. Kuśika Sūtra

Please note that Kalpa-Sūtra is divided into Śrauta Sūtra (Sacrifices or Yajña) and Gṛihya Sūtra

(domestic rites). Other Sūtras of Sāma Veda are: Anupada Sūtra, Nidāna Sūtra, Upagrantha Sūtra, Kshudra Sūtra, Tandālakshana Sūtra, Panchavidha Sūtra, Kalpānupada, Anustotra Sūtra and Pushpa Sūtra by Gobhila.

Pariśiṣṭas: There is another class of works called "Pariśiṣṭas", which came after the Sūtras, and render themselves important for a later period. A substantial number of Pariśiṣṭas admit that their authors belong to the Sūtra Period. Pariśiṣṭas are eighteen according to "Charanavyūha", which itself is a Pariśiṣṭa and seems to state about Pariśiṣṭas of Yajur Veda only, hence the total number of Pariśiṣṭas may be more than that. Works like, "Bahvṛicha Pariśiṣṭa, Śāṅkhāyana Pariśiṣṭa, Āśvalāyana Grihya Pariśiṣṭa may belong to Ṛig Veda. Though there are many Pariśiṣṭas that belong to Sāma Veda, Chhandoga Pariśiṣṭa, ascribed to Kātyāyana is in use. According to a passage in Charanavyūha, the number of Kauśīkokaṭāni Pariśiṣṭa (belongs to Atharva Veda) is about 70 but the tradition says it is 74. According to Charanavyūha, the following are the 18 Pariśiṣṭas of Yajur Veda:

1. The Yūpa lakshanam: - a short treatise on the way, the sacrificial post has to be prepared.

2. The Chhāga lakshanam or Māṅgala lakshanam: - on animals fit for Sacrifice.
3. Pratijna: - definition of some sacrificial terms.
4. The Anuvāka saṅkhyā or Parisaṅkhyā: - definition of some sacrificial terms.
5. The Charanavyūha:
6. Śrāddha kalpa: ascribed to Kātyāyana
7. Śulvikāni or Śulvāni
8. The Pārshadam
9. The Ṛig-yajūmshi
10. The Ishtakāpūranam
11. The Pravarādhyāya: The seven principal Pravaras are Bhṛigus, Aṅgiras, Viśvāmitra, Vasishṭhas, Kaśyapa, Atri, Agastya. Eight founders of Gotras namely Jamadagni, Bharadvāja, Viśvāmitra, Atri, Gautama, Vasishṭha, Kaśyapa and Agastya.
12. The Uktha Śāstram
13. The Kratusaṅkhyā - gives an inventory of principal Sacrifices.
14. The Nigamā: or Āgama: - contains several Vedic words with their explanation, useful along with Nirukta of Yāska.
15. The Yajñapārśve or Pārśvam
16. The Hautrakam
17. The Prasavotthānam or Pasava: or Ukthāni
18. The Kūrma lakshanam

During the period of Creation of Mantras, Indians had free utterance of their thoughts and feelings, thus creating unconsciously a whole world of religious, moral, and political ideas. During the period of Collection of Mantras, their previous utterances were collected carefully. During the Brāhmaṇam Period – the works of their ancestors which had already become unintelligible and sacred were systematised and interpreted. In Sūtra Period, the whole energy was put in to simplifying the complicated system of divinity and ceremonial activities of the Brāhmaṇam. Hence, we must recognise the importance of Pariśiṣṭas, marked by a distinct character, which furnish information on the theological or ceremonial points passed over in the Sūtras. The authors of the Sūtras understood that the people might not listen to words of wisdom unless they were communicated through an intelligent language. Hence these works contained all essential things in Brāhmaṇam in a practical, concise, and definite form. After the Sūtras, there is no literature of pure Vedic character except the Pariśiṣṭas.

Veda Vyāsa - Kṛishṇa Dwaipāyana

So far, we have perused the Veda Samhitā, Brāhmaṇam, Sūtrā, Parisiṣṭā etc and their stages of development from the remotest age to recent age in

different sections with some details. But, according to me, this does not furnish exhaustive details about how the Vedas developed, their original form, how and when they got divided, how they got branched out, by whom, at what stage, then their further development, etc. This, I think is critical and needs to be analysed and explained to the readers. For this purpose, let us take one common point and divide the period as "Before Veda Vyāsa - Kṛishṇa Dwaipāyana" and "After Veda Vyāsa".

Who is Veda Vyāsa? Kṛishṇa Dwaipāyana - the Son of Ṛishi Parāsara-Satyavati, taught the Vedas and Purānas to many disciples, with commanding ability, eminence and knowledge and classified the Veda comprising Four Pāda (Legs) into Four Divisions viz Ṛig, Yajur, Sāman and Atharvaṇa Veda. This could be during the end of Dvāpara Yuga. As the name (Vyāsa) indicates, he is not the author of Vedas, but an "arranger, or distributor, or classifier" of Vedas. According to the Purānas, in every Dvāpara Yuga, there will be a person who classifies the Vedas into four and is designated as Veda Vyāsa. So far, the Vedas had been arranged 28 times by Ṛishis, and recently during Vaivaswata Manwantara and Dvāpara Yuga, Kṛishṇa Dwaipāyana has made the arrangement. Let us see, who were the Veda Vyāsas

of Dvāpara Yugas (as per Purāna) during Vaivaswata Manwantara so far.

List of 28 Vyāsas of Dvāpara Yugas:

Sl. No	Name of Veda Vyāsas
1	Swayambhū (Brahmā) himself
2	Prajāpati (or Manu)
3	Uśanas
4	Bṛihaspati
5	Savitṛi
6	Mṛityu (Yama)
7	Indrā
8	Vasishṭha
9	Sāraswata
10	Tridhāman
11	Trivṛishan
12	Sanadwāja
13	Antariksha
14	Vapriṇan *
15	Traiyaṛuṇa
16	Dhanañjaya
17	Kṛitañjaya
18	Ṛinajya *
19	Bharadwāja
20	Gautama
21	Uttama (also called Haryātman)

22	Vena (also called Rājaśravas)
23	Saumaśushmāyana (also called Tṛinabindu)
24	Ṛiksha (Bhṛigu family) (also called Vālmīki)
25	Śakti
26	Parāśara
27	Jātūkarna
28	Kṛishṇa Dwaipāyana

The next Vyāsa will be Drauṇi or Asvatthāma (Drona's son).

* Names are different in some Puranas.

If the readers want to know the detailed calculation of Yuga and Manwantara, they may refer to the book - "**Sri Rudra Ghana Pāṭha**" authored by **Sri. K Suresh** and find the topic in the introduction section. For easy reference we give below some details.

Measurement of Time and Yugas:

The smallest unit of time is Nimesha. (one Mātrā or to utter a short vowel or twinkling of the eye).

15 Nimeshas	1 Kāshthā. (Manu says 18 Nimeshas)
30 Kāshthās	1 Kalā
30 Kalās	1 Muhūrta
30 Muhūrtas	1 Complete day (day and night)
30 days	1 Month (for Human)
12 Months	1 Human Year
1 Human Month	1 Complete day (day and night) for Pitṛs

30 Human Months	1 Month for Pitṛs
360 Human Months	1 Year for Pitṛs
1 Human Year	1 Complete day (day and night) for Devas
360 Human Year	1 Year for Devas

Now come to Yugas:

Yuga	Deva year	Human Years
Kṛita (Satya) Yuga	4,800	1728,000
Tretā Yuga	3,600	1296,000
Dwāpara Yuga	2,400	864,000
Kali Yuga	1,200	432,000
Mahā Yuga	12,000	4320,000

71 times of Maha Yuga = 1 Manwantara (Duration of Manu) (with some addition)

14 Manwantara = 1 Day or Night of Brahmā.

28 Manwantara = 1 Full Day (Day and Night) of Brahmā.

1000 Mahā Yuga = 1 Kalpa or (Day or Night) of Brahmā.

From the above, we can infer that for each Mahā Yuga, there will be one Vyāsa during that Dwāpara Yuga. Now let us go back to the period before Vyāsa and look at the development of Veda during that period.

Veda(s) Before Vyāsa - Kṛishṇa Dwaipāyana

As mentioned earlier, the Vedic Hymns were made and preserved through oral tradition by various

Ṛishis and used for different prayers and Sacrifices. Everyone believes that the Vedas were seen by Ṛishis through their meditation and many believe that this has come from Brahmā. So, it is important to derive the way in which this could have come from Brahmā.

Maharishis: Brahmā first created 10 Ṛishis, viz, Bhṛigu, Marīci, Atri, Aṅgiras, Pulaha, Kratu, Manu, Daksha, Vasishṭha and Pulastya in his mind. They are supreme, very powerful and called Maharishis.

Īśvaras: There is another class of Ṛishis who attained this status by means of penance and they are called Īśvaras. They are Kāvya - Śukra, Bṛihaspati, Kaśyapa, Cyavana, Utathya, Vāmadeva, Apāsya, Uśija, Kardama, Viśravas, Śakti, Vālahkilyas and Arvata.

Ṛisikas: There is another class of Ṛishis, who are the sons of Ṛishis, called Ṛisikas, and attained their status by means of truthfulness. They are Vatsara, Nagṛihū, Bharadvāja, Dīrghatamas, Bṛihaduktha, Śaradvata, Vājaśravas, Śuchi, Vaśyāśva, Parāśara, Dadhīcha, Śamsāpa, Vaiśravana Rājā (King).

Bhṛigu family: Now, we can have a look at the list of Seers (who had seen the Mantras or were Composers of Hymns) from the Bhṛigu family. They are Bhṛigu, Kāvya - Śukra, Prachetas, Ṛchika, Ātmavān, Aurva,

Jamadagni, Vida, Sārasvata, Ārshṭishena, Yudhājī, Vītahavya, Suvarchas, Vainya, Prīthu, Divodāsa, Bādhyāśva, Gṛitsa and Śaunaka. On the whole 19 Ṛishis are the descendants of Bhṛigu.

Angiras Family: Now we list down the seers from the line of Angiras, who are the Composers of Hymns. They are Angiras, Vaidyaga, Bharadvāja, Bāshkali, Ṛitavāka, Garga, Śini, Sankṛiti, Purukutsa, Māndhātā, Ambarīsha, Yuvanāśva, Paurakutsa, Trasaddasyu, Dasyumān, Āhārya, Ajamiḍha, Tukshaya, Kapi, Vṛishādarbha, Virūpāśva, Kanva, Mudgala, Utathya, Sanadvāja, Vājaśravas, Ayāśya, Chakravartin, Vāmadeva, Asija, Dīrghatamas, Bṛihaduktha and Kakshivān. Overall, 33 Ṛishis are the descendants of Angiras.

Kaśyapa family: Following are the seers from Kaśyapa family. They are Kaśyapa, Vātsara, Naidhruva, Raibhya, Asita and Devala. These 6 Ṛishis are the descendants of Kaśyapa.

Atri family: We list down the seers from Atri family. They are Atri, Arvasana, Śyāvāśva, Gavishṭhira, Āvihotra, Dhīmān and Pūrvātithi. These 7 Ṛishis are the descendants of Atri.

Vasishṭha family: The composers of Mantra from the Vasishṭha family are as follows. Vasishṭha, Śakti, Parāśara, Indrapramati, Bharadvasu, Maitrāvaruni and Kuṇḍina. These 7 Ṛishis are the descendants of Vasishṭha.

Viśvāmitra family: The family of Viśvāmitra composed Mantra at a different point of time. They are Viśvāmitra, (Son of Gādhi), Devarāta, Udgala, Madhucchandas, Aghamarshana, Asṭaka, Lohita, Kata, Kola, Devaśravas, Renu, Pūrana and Dhanañjaya. These 13 are the members of Kuśika family.

Apart from the above list, the following 3 Ṛishis, namely Agastya, Dṛiḍhāyu and Vidhmavāha called "Brahmishṭhas", followed by Manu the son of Vivasvān (Sun) and Purūravas the son of Īlā, further followed by Bhalandana, Vatsa and Samkīla are remembered as expounders of Mantras.

The collection of Hymns from the families of various Ṛishis from different parts of India was done during Vyāsa's time. During that time, even various Sacrifices (Yajña) have been performed with the available Mantra and Brāhmaṇam with the respective families of Ṛishis.

Vedas classified by others: According to Mahābhārata (Śānti Parva), Ṛishi Apāntaratamā, (also called Prāchīnagarbha) classified the Vedas into Four divisions during Tretā Yuga under the ordinance of Lord Viṣṇu. It is true that during Dwāpara Yuga, even before Vyāsa, some attempts were made to organise the Vedas into four divisions with the available Mantras during that time. According to Harivamśa - during the rule of King Brahmadatta of South Pāñchāla, the collection of various Hymns was largely completed by two ministers of the country. They were Kaṇḍarīka (or Puṇḍarīka) and Subālaka Bābhavya Pāñchāla (or Gālava). Kaṇḍarīka was well versed in Yajur Veda and Sāma Veda and a propagator of Veda Śāstras. Subālaka Bābhavya was well versed in Bahvṛicha (Ṛik) and Āchārya (Brahma) and knew all the Śāstras. He made and implemented a Śīkshā and composed Krama Pāṭha for Ṛik Samhitā at that time. The compilation of the Veda during the period of Kaṇḍarīka and Bābhavya Pāñchāla was not as we have it now, because certain Hymns were added subsequently.

Take for example, the Ṛig Veda Hymn X.98 by Devāpi (Son of Pratipa and his wife Sunandā Śaivyā, elder brother of Bāhlīka and Śantanu). Though the eldest son, Devāpi was affected by leprosy and could not succeed the throne, he went to the forest and

joined the great Ṛishi Ārshtīshena, and was later called Ārshtīshena Devāpi. We know Śāntanu's son was Bhīshma. Like this, Ṛig Veda Maṇḍala X, 142nd Hymn is by Śārṅgas. It is found in Mahābhārata that a Brahmin named Maṇḍapāla married a woman called Śārṅgī and had four sons viz Drona, Stambamitra, Sārisṛikka and Jaritāri. This Sūkta X.142, with 8 Mantrās was composed by the Śārṅgas, who were Drona (3-4), Stambamitra (7-8), Sārisṛikka (5-6) and Jaritāri (1-2). When Arjuna (Pāṇḍava) burnt the Khāṇḍava Forest, these four Ṛishis were there in the forest and prayed to Agni Vaiśvānara and escaped from being burnt in the fire, in the form of birds. The inclusion of Hymns in the Veda by Vyāsa continued till the time of Mahābhārata, more particularly till Devala and Asita Kāśhyapa's (R.V IX.5-24) time. Devala was the son of Asita. Devala's brother Dhaumya was the priest of the Pāṇḍavas. So Devala was a contemporary of Yudhishtira.

Tradition accepts that Vyāsa added all the Hymns that were incorporated last and completed the arrangement of the Vedas. He converted the four Pāda Veda into four Vedas. Earlier this was like four divisions in a Company, later the four divisions were converted into four separate Companies. He might have taken a long time to collect and arrange this in a

fashion that is easy for the future generation to learn it.

Veda After Vyāsa - Kṛishṇa Dwaipāyana

We have already mentioned earlier that the Ṛishis knew the entire Vedas or more than one Veda and committed them to their memory. Vyāsa must appoint people or delegate the branches to them for propagating the Vedas. Hence, he appointed Paila for Ṛig Veda, Vaiśampāyana for Yajur Veda, Jaimini for Sāma Veda and Sumantu for Atharva Veda. It is not that Vyāsa taught the four Vedas to these four people, but it was Vyāsa who was the head of an institution under whom these four learned persons were delegated the work of propagating the Vedas to others, somewhat like his colleagues, since they were already conversant with that knowledge. We have seen above that there was a vast difference in time between the earliest Hymns and the latest Hymns in the Ṛig Veda. Even after collecting the eligible Mantras, which are subject to small corrections either in letter or in phonetics, the text of Samhitā did not take a final shape, till the Brāhmaṇam texts were completed.

The entire corpus of Vedic Literature is heterogeneous (mixed), which includes diverse kinds

of literature composed over a long period of time. The R̥gveda, which is a compilation of Hymns, is no doubt the earliest, ancient and the fundamental body of Vedic Literature.

The Hymns in the R̥g Veda were composed individually or in groups, at different points of time or on different occasions. The oral compilation of R̥g Vedic Hymns was called "Ārsi Samhitā" which means "put together or collection or compilation". The recitation and invocation of "Ārsi Samhitā" was called "Samhitā Pāṭha".

The Yajur Veda is the creation of a later period and with different thematic inclinations. Atharvaveda is a later compilation with altogether different thematic inclinations not wholly related to rituals.

Legendary Sage Kṛishṇa Dvaipāyana (Vyāsa) has classified the original Veda into four portions according to their ritualistic significance. As the script had not yet been invented, the process of compilation and retention was institutionalised by way of numerous priestly communities, known as Śākhās. Thus, the Samhitā Pāṭhā was kept alive, modified, and transmitted orally. There were many Śākhās, not less than 1130 as quoted by Patañjali. (R̥g Veda Samhitā - 21 Śākhās, Yajur Veda Samhitā - 101 Śākhās, Sāmaveda Samhitā - 1000 Śākhās, and Atharvaveda Samhitā - 9 Śākhās). With time, the Śākhās got

bifurcated into Charanas and the lineages of various Śākhās even got merged.

We now list the Sūtra Charanas, as mentioned in the Charanavyūha and we can infer from the quotations taken from various Sūtras and Brāhmaṇams of the Śākhās, that the number of Charanas had to be increased considerably.

Charana of Ṛig Veda.

1. The Śākala
2. The Bāshkala
3. The Āśvalāyana
4. The Śāṅkhāyana or Śāṅkhyāyana
5. The Māṇḍukāyana

We can observe from the above list that some of the old Ṛig Veda Śākhās such as the Aitareya, the Śaiśira, the Kaushītaki, the Paiṅgi, were left out. The Śaiśira Śākhā may be considered as a subdivision of Śākala Śākhā because five pupils (as per Viṣṇu Purāṇa - Mudgala, Gosvalu, Vātsya, Śālīya and Śaiśira, and as per Vāyu Purāṇa - Mudgala, Golaka, Mātsya, Khālīya, Śaiśireya) of Śākalya Vedamitra propagated different Śākhās of the Ṛig Veda derived from the original recension from their Guru.

Charana of Yajur Veda:

It is stated as 86 for Kṛishṇa Yajur Veda. As per the Charanavyūha, the Charanas are:

1. The Charaka
2. The Āhvaraka
3. The Kaṭha
4. The Prāchya Kaṭha
5. The Kapishṭhala Kaṭha
6. The Chārāyaṇīya
7. The Vāratantavīya
8. The Śvetāśvatara
9. The Aupamanyava
10. The Pāta
11. The Aiṇḍineya
12. The Maitrāyaṇīya.

This Maitrāyaṇīya is further divided as follows:

13. The Mānava
14. The Vārāha
15. The Dundubha
16. The Chāgaleya
17. The Hāridravīya
18. The Śyāma
19. The Śyāmāyaṇīya
20. The Taitirīya is subdivided into
 21. The Aukhīya
 22. The Khāṇḍikīya, is again subdivided into

23. The Kāleya
24. The Śātyāyana
25. The Hiraṇyakeśa
26. The Bhāradvāja
27. The Āpastamba

Charana of the Śukla Yajur Veda - Vājasaneyā has 15 Śākhās,

1. The Jābāla
2. The Baudheya
3. The Kāṇva
4. The Mādhyandina
5. The Śāpheyā
6. The Tāpanīya
7. The Kapola
8. The Pauṇḍravatsa
9. The Āvaṭika
10. The Paramāvaṭika
11. The Pārāśarya
12. The Vaineya
13. The Vaidheya
14. The Auḍheya
15. The Mauneya

The Śabda Kalpa Druma (SKD) leads to further Śākhās such as the Gālava, the Vajjara and the Kātyāyanīya. One of the quotes from Charaka Śākhā

of Kāṭhaka states that there were 101 Śākhās, which may mean 86 from Kṛishṇa Yajur Veda and 15 from Śukla Yajur Veda.

Charana of Sāma Veda:

It is said that the largest number of Śākhās is ascribed to Sāma Veda with upto a 1000 in number. However, Charanavyūna admits that a great number of them no longer exist unlike at the time of its composition.

1. The Rāṇāyanīya
2. The Sātyamugrya
3. The Kālāpa
4. The Mahākalopa
5. The Lāṅgalāyana
6. The Śārdūla
7. The Kauthuma. This is further subdivided into
 8. The Āśurāyaṇa
 9. The Vātāyana
 10. The Prāñjalidvaitabhṛit
 11. The Prāchīnayogya
 12. The Naigeya Kauthuma

But according to Śabda Kalpa Druma, the list is as follows:

1. The Āśurāyanīya or Surāyanīya
2. The Vārtāntaveya

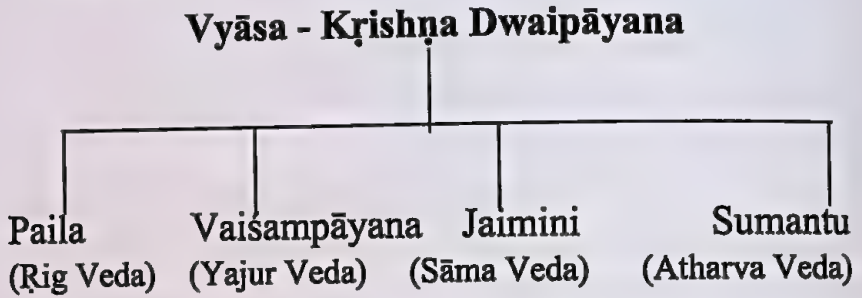
3. The Prāñjala
4. The Ṛigvarṇa bheda
5. The Prāchīnayogya
6. The Jñānayogya
7. The Rānāyaṇīya: This is subdivided as follows
 8. The Śāthyāyaṇīya or Śārāyaṇīya or Sātyamugrya
 9. The Śātvala or Sātyamudbhava
 10. The Maudgala
 11. The Khallala
 12. The Mahākhallava
 13. The Lāṅgala
 14. The Kauthuma
 15. The Gautama
 16. The Jaiminīya

Charana of Atharva Veda:

This Veda has nine divisions. They are:

1. The Paippalāda
2. The Śaunaka
3. The Dāmōda
4. The Tottāyana
5. The Jayāla
6. The Brāhmapalāśa
7. The Kaunakhi
8. The Devadarśani
9. The Chāraṇavidya

Let us now see how each Veda has spread into different branches through different scholars and their status as of now.



Śākhas of Ṛig Veda: The concept of the fourfold Veda became prevalent after the classification. We are unable to find the format of these four Vedic Samhitās provided by Vyāsa - Kṛishṇa Dwaipāyana to these four Āchāryas. But we are sure that Ṛigveda Samhitā was divided into ten Maṇḍalas known as "Daśatrayī" in our ancient tradition. We have seen before its classification as family Maṇḍalas, Sūktas, Ṛik etc. But it is not known how many Sūktas, Anuvākas, Ṛiks were there in that Ṛik Samhitā. During the course of time, expansions were made by Guru Śishya Parampara which resulted in differences in pronunciation, the order of the Mantras, the number of Ṛiks, even the number of Sūktas, which resulted in a large number of Veda Samhitās, which began to come into existence.

Each one was very faithful to his own Śākha Samhitās for performing rituals or Sacrifices. This resulted in the development of, yet another special literature called "Brāhmaṇams" along with their supplements called Āraṇyakams, Upanishats and Vedāṅgas to their Śākhas. Out of 6 Vedāṅgas - Vyākaraṇa, Nirukta, Chandas and Jyotisha were almost common to all Śākhas, but Śīkshā and Kalpa were developed based on their own Śākhas, which depicted the special characteristics of their own Śākhas. So, the number of Śākhas of each Veda may be derived based on the different Śīkshās and Kalpas which are quoted in other Śākhas' Śīkshās and Kalpas as a cross-reference. At this juncture, Purānas help us in finding how each Veda has branched out and how the Śākhās originated.

According to Brahmāṇḍa Purāna - Paila took up the Ṛigveda from Vyāsa - Kṛishṇa Dwaipāyana and classified it into two Samhitās and gave it to his two disciples - Indrapramati and Bāshkala.

Bāshkala created four Samhitās and gave one each to his four disciples - Bodhya, Agnimāthara, Parāśara and Yājñavalkya.

Indrapramati taught his version to Māṇḍūkeya. Māṇḍūkeya taught his son Satyaśravas who in his turn

taught his son Satyahita and he taught this to his son Satyaśrī.

Satyaśrī taught his version to his three disciples - Devamitra Śākalya, Rathītara Śākapūrṇa and Bāshkali Bharadvāja and they began to establish the Śākhās.

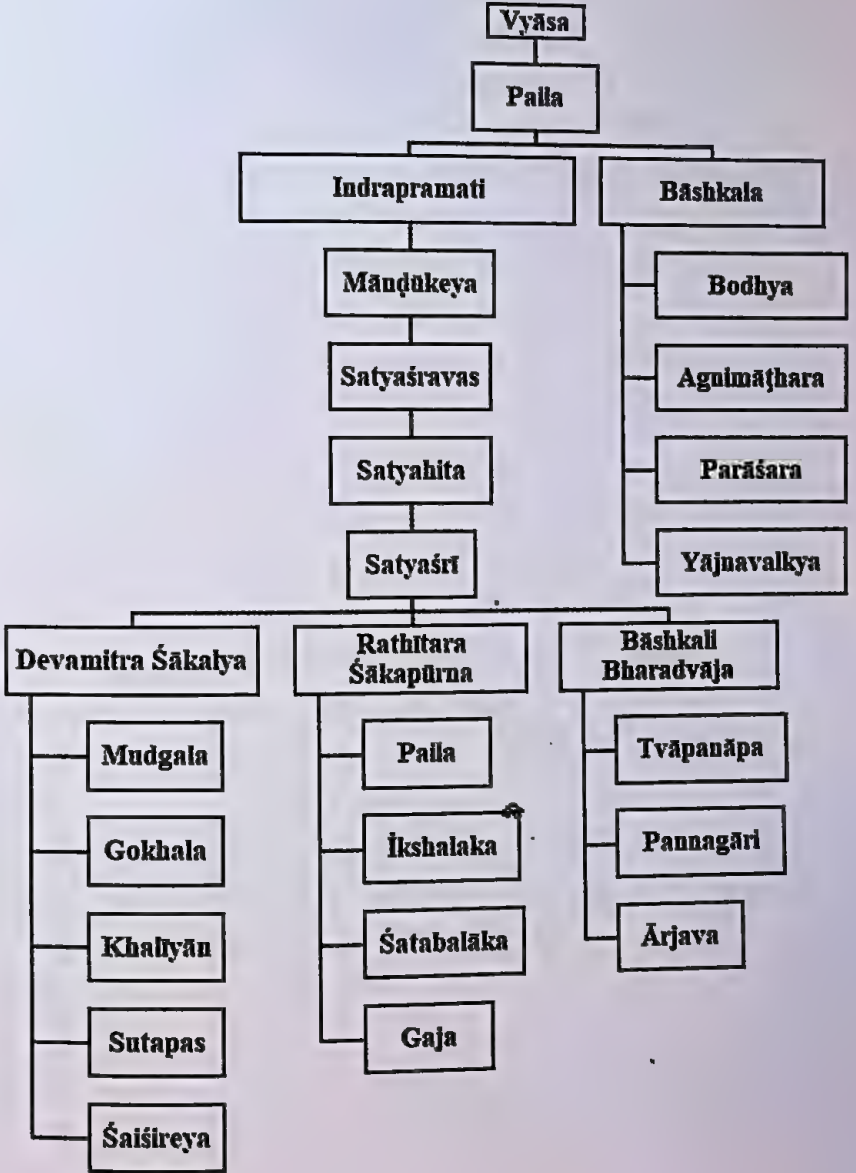
Devamitra Śākalya created five Samhitās and taught them to his five disciples namely Mudgala, Gokhala, Khalīyān, Sutapas (Vatsa) and his own son Śaiśireya. Purāṇas say that this Śākalya was challenged by Yājñavalkya, son of Brahmarāta, in King Janaka's Palace. Yājñavalkya won the debate with him and carried away all the prizes.

Rathītara Śākapūrṇa made three Samhitās (named as Śaka, Vaina and Rathītara) and one Nirukta and gave them to his four disciples namely Paila, Īkshalaka, Śatabalāka and Gaja (Nirukta).

Bāshkali Bharadvāja made three Samhitās and gave them to his three disciples namely Tvāpanāpa, Pannagāri and Ārjava. All of them were masters of Ṛigveda Samhitās and were called Bahvṛichas, by whom the different Śākhās came into existence.

The above distribution of Ṛigveda Śākhās by disciples can be depicted in a tree format.

As per Brahmāṇḍa Purāṇa.



Some names are different in Vāyu Purāna when compared with Brahmāṇḍa Purāna. But Vishṇu Purāna gives the same chart of Brahmāṇḍa Purāna with some changes as follows.

Devamitra Śākalya is named as Vedamitra Śākalya. He taught five Samhitās to his five disciples namely Mudgala, Gomukha, Vatsa, Śālīya and Śísira.

Rathītara Śākapūrṇa (named as Śākapūrṇi) made three Samhitās and one glossary (Nirukta) and gave them to his three disciples namely Krauncha, Vaitālaki and Balāka, and the Nirukta to another person not named.

Bāshkali Bharadvāja created three Samhitās and gave them to his three disciples namely Kālāyani, Gārgya and Kathājava.

We may not be able to derive a clear picture of Śākha Samhitās from the above details, because this does not give the details of Āśvalāyana, Śāṅkhāyana (or Kaushītaki) in the list. But we are sure that Rīgveda was received by Paila from Vyāsa and branched out from there. Now let us have a look at a few Śākha Samhitās in detail.

Śākala Samhitā: This Śākhā is available now with Samhitā, Pada Pāṭha, along with some commentaries by Sāyana, Venkatamādhava, Skandasvāmin, Mudgala etc. This has been divided into 10 Maṇḍalas, which have been further divided into Anuvākas and further sub-divided into 1017 Sūktas and further divided into 10472 Ṛiks. These are also divided into 8 Aṣṭakas, again divided into 64 Adhyāyas and further divided into 2006 Vargas. Eleven Sūktas consisting of 80 Ṛiks called Vālakhilya Sūktas, not accepted by the tradition, have been included in this Śākha later.

The available texts of this Samhitā at present which are classified into Maṇḍala and Aṣṭakas are as follows:

Maṇḍala Method			
Maṇḍala	No. of Anuvākas	No. of Sūktas	No. of Mantras
1	24	191	2006
2	4	43	429
3	5	62	617
4	5	58	589
5	6	87	727
6	6	75	765
7	6	104	841
8	10	*103	*1716
9	7	114	1108
10	12	191	1754
Total	85	*1028	*10552

* This includes 11 Sūktas consisting of 80 Ṛiks called Vālahhilya Sūktas.

Ashtaka Method			
Ashtaka	No of Adhyāyas	No. of Vargas	No of Mantras
1	8	265	1370
2	8	221	1147
3	8	225	1209
4	8	250	1289
5	8	238	1263
6	8	*331	*1730
7	8	248	1263
8	8	246	1281
Total	64	*2024	*10552

* This includes 18 Vargas consisting of 80 Ṛiks called Vālahhilya Sūktas.

Bāshkala Samhitā: Though the Samhitā of Bāshkala is not available with us today, we can infer the existence of this Śākhā from Anuvākānukrāmani, which states the difference in the arrangement of the Sūktas in 1st Maṇḍala when compared with Śākala Śākhā. The total number of Sūktas is the same, but their order and relevant Ṛishis are different. He made this Samhitā in his own name called Bāshkala Samhitā and this prevailed during the ancient times. Further, according to Kātyāyana's Sarvānukrāmani - there were 11 Vālahhilya Sūktas in Maṇḍala - VIII of

Bāshkala Samhitā as these do not form part of Śākala Śākha till the Sarvānukrāmani was prepared. But it was included later in Śākala Śākha as Sūktas No.49 to 59 in the 8th Maṇḍala. This is confirmed by the absence of Sāyana's commentary for these Sūktas from Śākala Samhitā.

The commentator of Charanavyūha - Mahīdāsa, confirms that the Vālakhilya Sūktas belong to Bāshkala Samhitā. Devasvāmin, in his Siddhānta Bhāshya, Haridatta in his Anāvila Bhāshya, Nārayana in his Nārayana Vṛitti commenting on Āśvalāyana Gṛihya Sūtra, state the concluding Ṛiks of Śākala Samhitā with "samānī va Ākūti:" and Bāshkala Samhitā with "tachhamyorā vṛinīmahe" despite the fact that Āśvalāyana Gṛihya Sūtra belongs to both the Śākhās. In the Bhāgavata Purāna, there is a mention about Bāshkala Śākhā stating that Bāshkali is the son of Bāshkala, who composed the Vālakhilya Sūktas and taught his disciples Bālāyani, Bhajya and Kasāra. We know from the Vāyu Purāna chart that Indrapramati and Bāshkala were the disciples of Paila. Though we are sure of the existence of Bāshkala Samhitā in ancient times, we do not have its Samhitā or Brāhmaṇam portions to our satisfaction today. But fortunately, a material called " Bāshkala Mantropanishad" published by Vaidīka Samśodhana Maṇḍala, Poona in 1928 is available, which has only

25 Ṛiks and may be regarded as the remnant of Bāshkala Samhitā.

Śāṅkhāyana Samhitā: We cannot find Śāṅkhāyana Samhitā even in the Śākhā Tree given above or in any reputed Purāna except in Agni Purāna which mentions two Śākhas namely Śāṅkhāyana and Āśvalāyana. There is a mention in Kaushītaki Āraṇyaka, that Śāṅkhāyana was the son of Kaushītaka, and a disciple of Kaushītaki Kahola. Śāṅkhāyana Brāhmaṇam, Āraṇyaka and Sūtra mention a few distinct features of this Samhitā. Śāṅkhāyana Śrauta Sūtra indicates some Ṛiks in Pratika form, (not complete Mantra) which are found neither in Śākala Samhitā nor in Āśvalāyana Samhitā which indicates that those Mantras were an integral part of Śāṅkhāyana Samhitā. This Samhitā recognises "tachhamyorā vṛinimahe" as its last Ṛik like Bāshkala Samhitā. Charanavyūha mentions the fourfold method (Samhitā Pārayaṇa, Pada Pārayaṇa, Jatā Pārayaṇa and Daṇḍa Pārayaṇa) of reciting the Veda for 5 Śākhas, in which Śāṅkhāyana Śākha is mentioned in the second place. This indicates that this Śākhā was extant when Charanavyūha was prepared. Mahīdāsa calculates the total Padas in the Samhitā as 153,734 by accepting the existence of Vālakhilya Sūktas (with 1156 Padas and 17 vargas) in the Śāṅkhāyana Śākha. No doubt this Samhitā had existed for a long time though not in vogue. Now some

manuscripts on Śāṅkhāyana Samhitā and its Pada Pāṭha are available in Palace Library of Alwar.

Āśvalāyana Samhitā: People are not aware that this Śākhā exists except Agni Purāna which states two Śākhās namely Śāṅkhāyana and Āśvalāyana. Sadguruśishya clearly mentions that Āśvalāyana composed his Śrauta Sūtra based on two Samhitās, namely Bāshkala and Śākala Samhitās, and 21 Brāhmaṇams. His name appears in one Upanishat i.e. Praśnopanisad. This refers to one Āśvalāyana who approached Ṛishi Paipalāda, (promulgator of Paipalāda Śākhā of Atharva Veda) to know about the concept of "Prāna". Āśvalāyana is not an Atharvavedin, just because he approached Paipalāda to learn. Āśvalāyana was invited as Hotar (Ṛigvedin priest) by the King Janaka Vaideha to take part in a Sacrifice. His name is Kausalya Āśvalāyana which indicates he must have lived in Kosala. Pāṇchāla and Kosala were connected during those times. He might have been a descendant of Aśvala. Gaṅgādhara Bhaṭṭāchārya, the commentator of Vikṛitivali, refers to Āśvalāyana as one of the hundred disciples of Śākalya. It has always been uncertain whether Śaunaka or Śākalya was his Guru from whom five Śākhās of Ṛigveda developed at different times and different places. Sadguruśishya, in his Vedārthadīpikā, a commentary on Kātyāyana's

Sarvānukrāmani, states that Āśvalāyana was a disciple of Śaunaka. In Śrīmad Bhāgavata Purāna, he is mentioned as Bahvṛicha (Ṛigvedin). In his Sūtra, Āśvalāyana quotes the views of his Āchāryas, namely Ālekhaṇa, Aitareya, Āśmarathya, Gānagāri, Kautsa, Gautama, Taulvali, Sātyāyana and Śaunaka. Another work of Āśvalāyana is Gṛihya Sūtra which deals with household rituals. The Ṛishis of 10 Maṇḍalas of Ṛigveda have been grouped under four heads in connection with the rituals of Tarpana. The names in the first group are (i) Śatarcins (who made about 100 Ṛiks in 1st Maṇḍala), (ii) Mādhyamā: (Ṛishis of Maṇḍala of 2nd to 7th), (iii) Pragātha: (Ṛishis of 8th Maṇḍala-Kanvas), (iv) Pavamāna (9th Maṇḍala) and (v) Kshudra Sūkta & Maha Sūkta (less number of Ṛiks and a large number of Ṛiks in 10th Maṇḍala). The second group in the Tarpana consists of Āchāryas - who were the heads of four Vedas namely Sumantu, Jaimini, Vaiśampāyana and Paila. The third group consists of Āchāryas - who composed Bhāshya, Sūtra, Dharmaśāstra and Mahābhārata. **Kindly note this point when we discuss Vyāsa in Vedas later.** The Fourth group consists of Āchāryas - who subsequently promulgated Śākha Samhitās of four Vedas namely Gārgya, Bharadvāja, Aitareya, Kahola, Māṇḍūkeya, Māṇḍavya, Jānanti, Bāhavi, Gautama, Śākalya, Bābhavya, Kaushītaka, Paiṅgya, Mahāpaiṅgya, Suyajña Śāṅkhāyana, Mahā Aitareya, Bāshkala,

Śākala, Sujātavakra, Audavāhi, Saujāmi, Śaunaka and Āśvalāyana. Tarpana also mentions a few women scholars - Gārgi Vāchaknavī, Badavā, Prātitheyī, Sulabhā and Maitreyī. Āśvalāyana has also composed the 4th and 5th Chapters of Aitareya Āraṇyaka. He composed Āśvalāyana Samhitā by considering all the Śākhās of Ṛigveda. Charanavyūha refers to Āśvalāyana Śākha as the first name in the list and calls him Śākha Samhitā Kāra. Further, four methods of Pārayaṇa (Samhitā, Pada, Jatā and Daṇḍa) for this Śākha was prevalent during Charanavyūha's time. This Samhitā is available now.

The text of this Samhitā available at present is a little different from Śākala Samhitā in 10 Maṇḍalas as given below:

Maṇḍala	Existing Sūktas	Addl Sūktas	Revised Total Sūktas	Existing Mantras	Mantras Due to addl Sūktas	Addl Mantras in Existing Sūktas	Revised Mantras Total
1	191		191	2006		10	2016
2	43	1	44	429	5		434
3	62		62	617			617
4	58		58	589			589
5	87	2	89	727	26	5	758
6	75		75	765		3	768
7	104	1	105	841	8	2	851
8	103	-1	102	1716	-3		1713
9	114	2	116	1108	25		1133
10	191	9	200	1754	108	20	1882
Total	1028	14	1042	10552	169	40	10761

It is clear from the above that there are additional 15 Sūktas which contributed 172 Mantras, with a deletion of 1 Sūkta with 3 Mantras. There are additional 40 Mantras in the existing Sūktas of Śākala Samhitā as well. Thus, the total number of Sūktas is 1042 and that of the Mantras is 10761 in this Samhitā.

Māṇḍūkeya Samhitā: Māṇḍūkeya studied Ṛigveda under his guru Indrapramati which could be the Bahvṛicha Samhitā. Later he could have made some changes in the Veda especially in its pronunciation, accent etc. and he has been alluded to as Sauravīra Māṇḍūkeya in Aitareya and Śaṅkhāyana Āraṇyaka. He established the difference between Śākala Samhitā and his own Samhitā, on the distinct features, and developed his own Charana and further established that it was different from even Bahvṛicha Samhitā. We can find the distinctive features from the Ṛigveda Prātiśākhya by Śaunaka (though this is associated with Śaiśīreya Śākhā). According to Māṇḍūkeya when the preceding Udātta is combined with succeeding Anudātta, it results in Praśliṣṭa Swarita everywhere, but in Śākala Śākhā this happens only during the combination of two short "i" (इ). At present this Samhita is not available.

Bahvṛicha Samhitā: Bahvṛicha, synonymous to the R̥gvedins, has been referred to in some of the Brāhmaṇam Texts. Śatapatha Brāhmaṇam mentions that Purūrava - Ūrvasī Sūkta (X.95) of Bahvṛicha has 15 R̥iks, whereas Śākala Samhitā has 18 R̥iks and Āśvalāyana Samhitā has 19 R̥iks (Mantras). As we have mentioned earlier, these additions could be due to the difference in the periods of time in Guru Śishya tradition. Kaushītaki Brāhmaṇam indicates Bahvṛicha and Paiṅgya in one place. It is probable that when Vyāsa passed on the R̥gveda to Paila, the format was of Bahvṛicha Samhitā and later some addition might have occurred. Āpastamba Śrauta Sūtra mentions Bahvṛicha Brāhmaṇam. This shows the existence of Bahvṛicha which is different from Aitareya and Kaushītaki Śākhā. We do not have the Brāhmaṇam of Bahvṛicha nor the Samhitā of this Śākhā.

History of Yajur Veda:

Vaiśampāyana composed 86 Samhitās of Yajur Veda and passed them over to 86 disciples. (except Yājñavalkya). Vishṇu Purāna states that it was 27 (3 groups of 9 disciples each). These disciples are called Charakas and three groups were formed to propagate the distinctly fashioned Samhitā of Yajur Veda. The three regions are Northerners (Udīchyas), Central (Madhyadeśya) and Eastern (Prāchyas). The leaders

of the groups were Śyāmāyani, Āsuri and Ālambi respectively. The groups were called Charakas, Charakādhvaryus and Taittirīyas respectively.

Before we proceed further, it is very important to know about the division of Yajur Veda into Kṛishṇa Yajur Veda (Black or Mixed) and Śukla Yajur Veda (White or Pure).

Śukla Yajur Veda: In this context, it is essential to know about the life history of Yājñavalkya, a legend in the Vedas.

Life history of Yājñavalkya: Sage Brahmarāta and Sunandā were the parents of Yājñavalkya. Sunandā was the sister of Sage Vaiśampāyana. (Uncle to Yājñavalkya) Brahmarāta was also called Yājñavalkya or Devarāta. This couple had no children for a long time. After long prayers and fasting, a sweet-looking baby son was born to them on the Kārtikam Śukla Dwādaśī (during October/November) at an auspicious time. In North India, Yājñavalkya Jayanti is observed on Phālgunam Śukla Panchami (during Feb/March). The baby was named Yājñavalkya. After he grew up, Yājñavalkya was sent to the Gurukula run by his uncle Vaiśampāyana after his Brahmopadesa (Holy thread ceremony and initiation into education)

He was extraordinarily well versed in the study of Yajurveda and became a favorite disciple of his teacher. His body and mind had acquired a uniquely divine radiance.

When a few Sages had some work to do on the summit of Mount Meru, they discussed with one another and announced, "If any excellent Brahmins do not turn up here within 7 days, those Brahmins will have to undergo the expiation prescribed for killing a Brahmin (Brahma Hatya)". Thereafter, all Sages including all the members of their group went to Mount Meru except Vaiśampāyana and his disciples. So, Vaiśampāyana decided to do the rituals to expiate the blemish of Brahma Hatya through his disciples and asked them to perform "Charakdwara Vrata". Once Yājñavalkya was aware of this, he approached his uncle Vaiśampāyana and said: I will perform it single handedly with my strength of spiritual development and let these pupils stand by.

Upon hearing this, Vaiśampāyana replied rudely to Yājñavalkya – "These pupils are senior to you and you cannot underestimate them on their spiritual powers. Because of your attitude I don't want your help in expiating my Brahma Hatya". Yājñavalkya did not argue and left the place. Since the other disciples performed the "Charakdwara Vrata" they were called Charaka Adhvaryus later.

King Supriya ruled a city named Vardha mānapura near Vaiśampāyana's Āshrama. He fell seriously ill and requested Vaiśampāyana to do Homa daily and send the Prasāda to him. As per the King's request, special prayers were conducted daily and Prasāda (Holy rice and Holy water) was sent through one of the disciples of the Āsrama. Since the disease was not completely cured, the King was taking it half-heartedly.

That day was Yājñavalkya's turn to go to the Palace with Prasāda. He wanted to sprinkle the "Holy Rice" on the King. But the King was not in his "Āsana" – a wooden plank where he usually sits to receive the Akshata (Holy rice) on his head. He was in another room and told Yājñavalkya arrogantly to keep it on the wooden plank and take his leave. He was hesitant to take "Akshata" from a small boy like Yājñavalkya and further he was losing faith in the Holy rituals. Yājñavalkya chanted a few Mantras for recovery and growth and sprinkled the Prasada on the nearby wooden plank and headed to his Gurukula and told his Guru about the King's behavior.

After some time, when the King came out of the room to take the Prasāda, there was a big tree grown up with leaves & fruits in the place of the wooden plank and he was stunned. The King immediately sent a few Ministers to the Gurukula, to enquire about the boy who came that day and bring

him back with another Prasāda, without disclosing what had happened in the Palace.

On hearing this, Vaiśampāyana was worried about how to set things right. He asked Yājñavalkya to go to the Palace and give Prasāda. Yājñavalkya refused to go to the Palace and said, it was not possible for anyone to cure the illness of the King who did not have absolute faith in the Āshrama and its rituals. Vaiśampāyana was very angry with Yājñavalkya's disobedience and humiliation in the presence of the other disciples. He ordered Yājñavalkya to return the Vedic knowledge he had imparted and leave the Āshrama immediately as he was no longer his disciple. Yājñavalkya vomited all the (blood stained) Mantras he had learnt from the Guru immediately and left the Āshrama with a heavy heart. As a result of this, he lost the radiance of his body. The other disciples of Vaiśampāyana, transforming themselves into partridges (Tittiri) picked up the knowledge which he had ejected, and were later called "Taittiriya".

After returning home Yājñavalkya told his parents about the incident at Āshrama. They were worried, but Yājñavalkya with trust in his future, began to spend most of the time during day chanting the Gāyatri Mantra. His parents decided to send Yājñavalkya to the Āshram of Bāshkala, the disciple of Sage Paila, to study Ṛig Veda. (This we have seen

in the chart of R̥igveda Śākha). Then he studied Sāma Veda and Yoga from the King Hiranyanābha Kausalya of Kosala. Yājñavalkya's classmate was Kṛita (Janaka) while he was learning Sāmaveda. Later he studied Atharva Veda and learnt Prayoga (Application of Veda in the performance of various rituals and religious Sacrifices) from Uddālaka Āruṇi. He composed the Yoga Samhita at the hermitage of the great Sage Upamanyu. Now he had studied all the Vedas except Yajurveda. When he was with Uddālaka, he did more chanting of Gāyatri Mantra, so that he could attain the height, for what he was born. Yājñavalkya's parents wanted him to get married, since he had finished his Vedic studies and he left Uddālaka Āshrama.

Yājñavalkya married Kātyayani (daughter of R̥ishi Kadira, who was a friend of Brahmarāta) and the uncle Vaiśampāyana came for the marriage with his wife and wished the newly wedded couple. Yājñavalkya began to pray to Sūrya (Sun God) by way of meditation and Japa with Sūrya Mantra for a long time. As a result of his penance he could see the dense light of the Sun God take the form of a Red Divine Horse and asked, "What do you desire?". Yājñavalkya asked, "Please give me the knowledge of Yajurveda which is not known to anyone so far." Accordingly, the Sun God imparted to him the Yajur Veda called "Ayātayāma" (unstudied). Because this Veda was revealed by the Sun in the form of a Divine

Horse, the Brahmins who study this Veda are called "Vājins".

Yājñavalkya was determined to create the Sacred knowledge in script form, which resulted in 'Śukla Yajurveda' and Upanishats viz Īshavāsyā and Bṛihadāraṇyaka, Yājñavalkya Smṛiti and Pratijñā Sūtra.

When Sage Uddālaka became very old, he requested Yājñavalkya to succeed him in running and heading his Gurukula. Under his leadership, many students came to join this Gurukula, where Yājñavalkya delivered enlightening lectures and discourses on the Vedas.

Many Sages and scholars from various places participated in the recitation of Śukla Yajurveda and attended discourses on it at the Āshrama. On one occasion, King Janaka, Gārgi and Maitreyi and other erudite scholars participated in the discussion during a session. The august body of scholars accepted the Sacred Vedic text -Śukla Yajurveda with great pride and pleasure, and honored Yājñavalkya as a Brahmarishi. Most of the Yajur Vedins started following Śukla Yajur Veda.

Who are Gārgi and Maitreyi? There was a Sage called Mitra, assisting King Janaka of Mithila as a Minister living in a town called Janakpur. His

daughter was Maitreyi who grew up with her maternal aunt Gārgi, who induced in her a thirst for knowledge in the Vedas, Sāstras and Upanishats.

Maitreyi wished to live with Yājñavalkya as a spiritual companion to know more about the self. She was not after the pleasures of having children or wealth. She knew that Yājñavalkya was already married. So, she went directly to Kātyāyani (wife of Yājñavalkya) and told her wish for carrying her intellectual and spiritual quests by staying with them and as a second wife to Yājñavalkya. Kātyayani gave her consent and both told Yājñavalkya about their proposal. After an elaborate deliberation, Yājñavalkya accepted Maitreyi as wife.

Once, the King Janaka of Videha planned for a Bahudakshina Sacrifice and invited many great Sages and scholars from various places to participate in it. There was an assembly to discuss and debate on matters pertaining to Vedic truths. He announced a great prize of 1000 cows with gold tied around the horn, and an honor with the title of "Sarvajña" to whoever be the greatest among the scholars.

Many Sages and great scholars arrived and challenged one another to discussions. Yājñavalkya also arrived with his disciples. After hearing the prize, Yājñavalkya (son of Brahmarāta) told his disciples to drive away those cows to their Āshrama. Rishi

Śākalya who was present with his disciples objected to his action and asked him to establish his supremacy. When Ṛishi Āśvala asked, "Why are you taking those cows now?", Yājñavalkya replied because he needed them for his Āshrama. Then they said the cows would be for those who won the debate amongst the scholars. Yājñavalkya said, "Please ask your questions".

Subsequent to this, a number of Ṛishis like Āśvala- the Hotri priest of King Janaka, Ārtabhāgason of Jaratkāru, Bhujyu- grandson of Lāhyāyani, Ushasta Chākrāyana- son of Chākra, Kahola- the son of Kaushītaka, Gārgi- daughter of Vāchaknavi, Uddālaka- son of Aruṇa flooded Yājñavalkya with questions in the areas of Veda, Ātman, Śāstras and Vedanta etc. and he vanquished all of them with his clear answers. Most of the Ṛishis were convinced or could not argue any further with Yājñavalkya. After her debate with Yājñavalkya, Gārgi praised the latter for his clarity of thought. Then King Janaka with the permission of all participants offered the crown of Sarvajña to Yājñavalkya. Later King Janaka became his disciple.

No doubt, Yājñavalkya is a great personality who authored the Śukla Yajurveda and made it popular and had acceptance from scholars during that time and spread it through his disciples with the support of King Janaka. But it is ridiculous to tag

Yājñavalkya to Janaka (Sīta's father) of Rāmāyana. We know Yājñavalkya was a disciple of Vaiśampāyana who was under Vyāsa (contemporary to Bhīshma Santanu). It is believed Yājñavalkya attended the Rājasuya Sacrifice of Yudhishtīra-Pāndu. Obviously, the period of Rāmāyana is not after Mahābhārata. Still, we hear some Purāṇikās associate the King Janaka we come across in the history of Yājñavalkya or Śukla Yajurveda with King Janaka, Sita's father in Rāmāyana which is totally incorrect.

Janaka: Now we will establish which Janaka is associated with Yājñavalkya. Janaka Dynasty begins with Manu, followed by his son Ikshvāku, then his son Nimi. He was followed by his son Mithi (Janaka), the founder of Mithila. Then the genealogy goes on with his son Udāvasu, his son Nandivardhana, his son Suketu, his son Devarāta Janaka to whom Shiva's Bow was given, which Sri Rāma broke after many years to win Sīta. He is followed by his son Bṛihadhratha, Mahāvīra, Sudhṛiti, Dṛishtaketu, Haryaśva, Māru, Pratindhaka, Kīrtirāta, Devamīdha, Vibudha, Mahindhṛika, Kīrtirāta, Maharoma, Swarnaroma, Hrasvaroma, and his two sons were Sīradhvaja Janaka (father of Sīta) and Kuśadhvaja Janaka.

When Sudhanvan - King of Sāṅkāśya tried to invade Mithilā, Sīradhvaja Janaka fought and killed Sudhanvan and placed his own brother Kuśadhvaja

Janaka on the throne of Sāṅkāśya's country. Before we proceed with the genealogy of Sīradhvaja Janaka (father of Sīta), let us see his brother's (Kuśadhvaja Janaka) genealogy.

Dharmadhvaja was the son of Kuśadhvaja. Dharmadhvaja had two sons namely Kṛtadhvaja and Mitadhvaja. Keśidhvaja was the son of Kṛtadhvaja. Khāṇḍikya was the son of Mitadhvaja.

Now let us take up Sīradhvaja Janaka (father of Sīta) genealogy. He was followed by his son Bhānumān (brother of Sīta), then by his son Śatadyumna, followed by his son Śuchi (also called Muni), then by his son Ūrjavāha, then by his son Sutadvaja (also called Satvaradhvaja and Sanadvaja) and followed by his son Śakuni (or Kuni). From Kuni, the Janaka Dynasty branched off into two lines - (i) one with Swāgata and (ii) the other with Kurujit (or Rītujit or Purujit) and his brother Rajana (or Añjan or Aja). The second branch goes with Arishtaṇemi (Son of Kurujit), followed by his son Śrutāyus, then by Suryāśva, Sañjaya, Kshemārī, Anenā, Mīnaratha (or Bhaumaratha), Satyaratha, Sātyarathi, Upagu, Śruta-Agni, Upagupta (or Ugragupta), then followed by Vasu. The genealogy of the first branch began with Swāgata, followed by Swānand, then by Suvārchā (or Sudhanvan), followed by Supārśva, Subhāsha, Śruta, Suśruta, Jaya, Vijaya, Rīta, Sunaya, Vītahavya, Dhṛiti,

Bahulāśva, and followed by his son Kṛiti Janaka (or Kṛita Janaka).

Kṛiti Janaka and Yājñavalkya were the disciples of Hiranyanābha Kausalya, while learning Sāma Veda. Paushyañji and Hiranyanābha were classmates and pupils of Sukarman - the great grandson of Jaimini (disciple of Vyāsa for Sāmaveda). Kṛita Janaka was the author of twenty-four Samhitās of Sāmaveda which he delivered to his disciples. Uddālaka Āruṇi, Upamanyu and Veda were the disciples of Sage Ayodha Dhaumya. On one occasion, Janamejaya (son of Parikshit, grandson of Abhimanyu) approached Sage Veda to become his Priest. Thus, Uddālaka, Veda, Janamejaya, Hiranyanābha were contemporaries. So, it is evident that Kṛiti Janaka and Yājñavalkya had association and Sīradhvaja Janaka (father of Sīta) had no link at all with Yājñavalkya.

For better clarity, let us tabulate the **genealogy of Janaka** from the beginning upto Kṛiti Janaka.

No.	Mithila Dynasty
1	Manu
2	Ikshwāku
3	Nimi
4	Mithi (the founder of Mithila and called Janaka)
5	Udāvasu
6	Nandivardhana

7	Suketu
8	Devarāta (to whom the Shiva's Bow was given)
9	Bṛihadhratha
10	Mahāvīra
11	Sudhṛiti
12	Dṛistaketu
13	Haryaśva
14	Māru
15	Pratindhaka
16	Kīrtirāta
17	Devamīdha
18	Vibudha
19	Mahindhṛika
20	Kīrtirāta
21	Maharoma
22	Swarnaroma
23	Hrasvaroma

No.	Mithila Dynasty	Sānkāśya Dynasty	
24	Sīradhvaja Janaka (father of Sīta)	Kuśadvhaja Janaka (brother of Sīradhvaja Janaka)	
25	Bhānumān	Dharmadvhaja (had 2 sons and divided the country)	
26	Śatadyumna	Kṛtadvhaja	Mitadvhaja
27	Śuchi (or Muni)	Keśidhvaja	Khāṇḍikya

No.	Mithila Dynasty	
28	Ūrjavāha	
29	Sutadvaja (or Satvaradhvaja or Sanadvaja)	
30	Śakuni (or Kuni) (branched off into two lines) between his sons (Swāgata, Kurujit and Añjan)	
31	Swāgata (or Śāśvata or Ananta)	Kurujit (or R̥itujit or Purujit) and Añjan (or Aja or Rajana)
32	Swānand	Arishtanemi (son of Kurujit)
33	Suvarcha (or Sudhanvan)	Śrutāyus
34	Supārśva	Suryāśva
35	Subhāshana	Sañjaya
36	Śruta	Kshemārī
37	Suśruta	Anenā
38	Jaya	Mīnaratha
39	Vijaya	Satyaratha
40	R̥ita	Sātyarathi
41	Sunaya	Upagu
42	Vītahavya	Śruta-Agni
43	Dhṛiti	Upagupta
44	Bahulāśva	Vasu
45	Kṛiti Janaka	

The above list is prepared after referring to Vāyu Purāna, Vishṇu Purāna and Bhāgavata Purāna.

As per the Bṛihadāraṇyaka Upanishat, Svetaketu - son of Uddālaka Āruṇi and Kahoda - son of Kaushītaka, took part in the debate with Yājñavalkya, on the occasion of the Bahudakshina Sacrifice held by Kṛiti Janaka. In Mahābhārata, we get further information that Kahoda was the pupil of Uddālaka. Uddālaka gave his daughter Sujāta to his obedient disciple Kahoda. Sujāta and Kahoda had their son named Ashtavakra. Being avaricious, Kahoda approached one Janaka - King of Videha. The court Pundit discomfited him in a debate and Kahoda was kept in confinement. He was relieved after 12 years by his son Ashtavakra, who defeated the court Pundit in a debate. This Janaka has been addressed as Ugrasena or Upagupta or Uragupta, (No.43 above) who was ruling one of the principalities into which Videha was divided between the two branch dynasties from Kuni.

Yājñavalkya had three sons namely Chandrakānta, Mahāmedha and Vijaya from his first wife Kātyayani. Maitreyi was a Brahmvādini (one who is interested in the knowledge of Brahman). When he became old, he wanted to adopt Sannyasa and go to forest. So, he expressed his desire to his two wives and divided his wealth between the two. Kātyayani took her share, as her husband's gracious gift, and remained in the Āshram as its holy mother. Maitreyi said, "I don't want any material things and I want only self-realization" and was ready to leave for

the woods with Yājñavalkya. Both were performing penance at the foot of the Himalayas. One day Maitreyi passed away. A few days later, Yājñavalkya also passed away from this world and merged with the state of Brahman through his deep meditation.

The life history of Yājñavalkya is much longer than that of other Ṛishis for a specific reason. The origin of Śukla Yajurveda is significant, being different from Kṛishṇa Yajurveda. It grew different Śākhās after Yājñavalkya which we are going to see presently. Yājñavalkya created a new Veda when the other Vedas were in existence and made it popular and gain wide acceptance among learned scholars and Sages at that time. This is an extraordinary feat accomplished by him during that time.

Śākhās of Śukla Yajurveda: Fifteen Śākhās sprang from the fifteen disciples of Yājñavalkya namely, Jābāla, Baudheya, Kāṇva, Mādhyandina, Śāpeyi, Tāpanīya, Kapola, Paundra-Vatsa, Āvaṭika, Paramāvaṭika, Parāśara, Vaineya, Vaidheya, Kātyāyana and Vaijavāpa during different times. (The names are slightly different in different Purāṇas, but the above list is generally accepted.)

Jābāla Śākhā: Pānini and Charanavyūha of Śaunaka mention his name and acquaintance of this Śākhā

during their time. In Chāndogya Upanishat, he is regarded as a student of Hāridrumata Gautama whereas in Bṛihadāraṇyaka he is a student of Mādhandināyana. No Samhitā or Brāhmaṇam of this Śākhā is available now. Jābāla is a name of a Gotra. One Jābāla Darśanopanishat which belongs to Sāmaveda is known. Jābālopanishat is available, but it is not clear whether it belongs to Śukla Yajurveda or Atharva Veda.

Baudheya Śākhā: In the Mahābhārata there is a reference to a Bodhi Piṅgala as Adhvaryu, the priest of King Janamejaya and it is not certain if he is the founder of this Śākhā. This is also called Baudhāyana, Gaudheya, Audheya or Gaudhāyana. No Samhitā or Brāhmaṇam of this Śākhā is available to us now.

Kāṇva Śākhā: It is a well known Śākhā of Śukla Yajurveda in the southern parts of India and is considered as the first Śākhā of Śukla Yajurveda. Though it is difficult to identify which Kāṇva is the founder of this Śākhā, he is identified as the son of Apratiratha and father of Medhātithi in some places. Pānini was familiar with Kāṇva. Kāṇva was invited by the King Yudhisṭhira to his Rājasūya. According to Mahābhārata, he belongs to Kaśyapa Gotra. He was a disciple of Yājñavalkya. Though he was said to have brought up Śakuntalā, to get her married to Duśyanta,

it is hard to believe this is the same Kāṇva because it was in a different period. The Samhitā of this Śākhā is available to us with 40 Adhyāyas, 328 Anuvākas and 2086 Ṛiks. Brāhmaṇam of this Śākhā is called Śatapatha Brāhmaṇam with 17 Kāṇḍas, 104 Adhyāyas and 6806 Kaṇḍikās. The subject matter of Kāṇva Śatapatha Brāhmaṇam and Mādhyandina Śatapatha Brāhmaṇam is the same, but the order is different. Kātyāyana Kalpasūtra is followed under this Śākhā. More particulars about this Śākhā is available in the introductory note to "**Kāṇva Samhitā with Full Pada Pāṭha**" authored by Sri. K Suresh published by "The Ghanapāti".

Mādhyandina Śākhā: It is a well known Śākhā of Śukla Yajurveda prevalent in Northern parts of India and its founder was Mādhyandina. No traces are there in the Purāna about him, but Pānini has referred to his name as one of the disciples of Yājñavalkya. Mādhyandina Samhitā has 40 Adhyāyas, 303 Anuvākas and 1975 Ṛiks. The Brāhmaṇam of this Śākhā is called Mādhyandina Śatapatha Brāhmaṇam with 14 Kāṇḍas, 100 Adhyāyas and 7179 Kaṇḍikās and 436 Brāhmaṇams. Kātyāyana Kalpasūtra is followed under this Śākhā.

Śāpeyi Śākhā: Pānini refers to him and Kātyāyana Prātiśākhya refers to the name of Sābīya Śākhā twice.

It is possible that the commentator of the Prātiśākhya may be from Sāpīya Śākhā. The other names of this Śākhā were Sāpeya, Sāpīyas and Sāpheyas. His name is not mentioned in any Purāna. No Samhitā or Brāhmaṇam of this Śākhā is available to us now.

Tāpanīya Śākhā: The other names of this Śākhā are Tāpāyanīya, Tāpāyana, Sthāpanīya. No other details of this Śākhā is known.

Kapola Śākhā: The other names of this Śākhā are Kevala, Kalāpa. No reference to this Śākhā is known. No literature of this Śākhā is preserved.

Paunḍravatsa Śākhā: In Kātyāyana Śrauta Sūtra a Vatsa is mentioned. In Mahābhārata - Paunḍra is a country captured by Kṛishṇa. It is possible that Vatsa lived in that country. Tāṇḍya MahāBrāhmaṇam mentions about a debate between Vatsa and Medhātithi (both from Kāṇva family). The other names of this Śākhā are Vatsa and Vātsya. No literature of this Śākhā is preserved or prevalent.

Āvaṭi Śākhā: Pānini has referred to this Śākhā. Another name of this Śākhā is Āvaṭika. The Vāyu Purāna and Brahmāṇḍa Purāna mentions this as Ātavi. Nothing of this Śākhā is known.

Paramāvaṭika Śākhā: From the name itself we can infer that there could be a little difference between this and Āvaṭi Śākhā mentioned earlier. Vāyu Purāna mentions this as Parnī. No literature of this Śākhā is known.

Parāśara Śākhā: There are many Parāśaras mentioned in the Purānas including the father of Vyāsa. We are not sure which Parāśara found this Śākhā. There is a Dharma Sutra of Parāśara available. The ancient tradition accepts that this Parāśara was the founder of this Śākhā. No Samhitā or Brāhmaṇam of this Śākhā is available to us now.

Vaineya Śākhā: No literature of this Śākhā is preserved. The other names of this Śākhā are Vainateya, Vīranī and Vainoya.

Vaidheya Śākhā: This Śākhā is completely lost.

Kātyāyana Śākhā: Mahābhārata mentions a Ṛishi called Kātyāyana. But the Purānas and Charanavyūha do not mention about this Śākhā. Another name of this Śākhā is Kaunteya. , We can infer from the Kātyāyana Prātiśākhya, that, it was written based on the Kātyāyana Samhitā. Whether Kātyāyana, the author of Prātiśākhya is the same as Kātyāyana, the

writer of Sūtra is not known. No Samhitā or Brāhmaṇam of this Śākhā is available.

Vaijavāpa Śākhā: A Grihya Sūtra of this Śākhā is available. The other names of this are Vaijaka, Vaijapa and Vaijava. This Śākhā is completely lost.

Apart from the above list of Śākhās of Śukla Yajurveda, there are a few others mentioned in the Purānas.

Uddāla Śākhā: The name may be a variant of Addha or Audheya Śākhā. But Vāyu Purāna mentions this. No literature of this Śākhā is available.

Gālava Śākhā: Āchārya Sāyana and Vāyu Purāna claim that Gālava Śākhā belongs to Śukla Yajurveda. Gālava is mentioned in several places by Purānas. We are not certain whether this Gālava and Śākhakāra Gālava are the same. No literature of this Śākhā is available.

Gaudheya Śākhā: This Śākhā is mentioned in the Samskāra Ganapati. But no literature of this Śākhā is available.

Śāpatya Śākhā: This Śākhā is mentioned in the Brahmāṇḍa Purāna.

Audheya Śākhā: This is also called Vadagdha Śākhā in Vāyu Purāna and Addha Śākhā in Brahmāṇḍa Purāna. Udheya Śākhā is its another name. No literature of this Śākhā is available.

Paunḍra Śākhā: According to Brahmāṇḍa Purāna, this Śākhā is different from Vatsa Śākhā.

Even though we have listed the various names of Śākhās of Śukla Yajurveda, the names could have been corrupt forms of the other Śākhās of Yajurveda. The available data is insufficient to trace either its origin or associate it with the other Śākhās of Śukla Yajurveda.

Śākhās of Kṛishṇa Yajur Veda: Vaiśampāyana was made in-charge of the propagation of Yajur Veda by Vyāsa. He divided the Veda into 86 Śākhās and imparted it to his disciples. After Yājñavalkya's episode, Yajurveda of Vaiśampāyana was called Kṛishṇa Yajur Veda because the Mantra and the Brāhmaṇam are mixed in the Samhitā, whereas only Mantras are present in the Śukla Yajurveda. As per Mahābhārata, Vaiśampāyana told the story of Mahābhārata to Janamejaya after his Serpent-Sacrifice. His disciples are called Charakas.

According to the Charanavyūha of Śaunaka, twelve subdivisions of Charakas, six subdivisions of Maitrāyanīyas, two of the Taittirīyas and five divisions of Khāṇḍīkeyas are the major Śākhās of the 86 Śākhās of Kṛishṇa Yajurveda. The detailed list has been provided already and now we will look briefly at the various Śākhās of Kṛishṇa Yajurveda.

Charaka Śākhā: The ancient tradition refers to Charaka as Vaiśampāyana as well. Kashmiri Pandits were the followers of this Śākhā. A few Scholars claim that all the Śākhās of Kṛishṇa Yajurveda are generally called Charaka Śākhā. In his commentary on Śukla Yajurveda Bhāshya, Uvata refers to a Ṛik from Charaka Samhitā. Similarly, Kātyāyana in his Prātiśākhya refers to the Sandhi rules of the Charakas. Sāyana as well as Viśvarūpa in their commentary mentions Charaka Brāhmaṇam.

Kaṭha Śākhā: Patañjali and Pānini confirm the wide popularity of this Śākhā and say it is massive. In Pānini's Ganapāṭha this name occurs along with Kālāpa and Kauthuma. But its author indubitably is Ṛishi Kaṭha. As per Mahābhārata, he was honoured by Yudhishṭhira in Rājasūya and one Ṛishi Ādya Kaṭha is mentioned among the 16 Ṛitviks of Uparicharavasū. Kaṭha Samhitā popularly known as Kāṭhaka Samhitā, is available with five Kāṇḍas

(called Iṭhimikā, Mādhyamikā, Oramikā, Yājyānuvākya and Aśvamedha grantha) with subdivisions known as Sthānakas. Sthānakas are 40, with 13 Anuvachanas, with 843 Anuvākas, and with 3093 Mantras. Only fragments of Kaṭha Brāhmaṇam are available but Kaṭha Upanishat is fully available. Kāthaka Gṛihya Sūtra is available with different names like Charaka Gṛihya Sūtra and Laugākshi Gṛihya Sūtra. Laugākshi (sometimes Laukākshi) may be the follower of Kaṭha Śākhā and authored Gṛihya Sūtra for Kāthaka School, which is followed by the Charaka Group of Yajurveda. Laugākshi also authored Kaṭha Śrautasūtra, Gṛihya Paddhati and Laugākshi Smṛiti. Charanavyūha mentions that the Kaṭha Śākhā had 44 Upagantas and further states there is nothing which is not contained in the Kaṭha literature. We do not have any Upagantas of this Kaṭha Śākhā at present.

Prāchya Kaṭha Śākhā: As the name suggests, this Śākhā could be the subdivision of Kaṭha Śākhā with minor variations. The followers of this Śākhā could be the residents of the eastern parts of India, hence called Prāchya Kaṭhas.

Āhvaraka Śākhā: Though no literature is available now, Yādavaprakāśa in his Piṅgalasūtra, and Durga in his commentary on Nirukta, have referred to this

Śākhā. The other names of this Śākhā are Āhuraka and Hvaraka. Charanavyūha says that this is a subdivision of Charakas.

Kapishṭhala Kaṭha Śākhā: It is named after the founder of this Śākhā - Kapishṭhala which was a subdivision of Kaṭha Śākhā. Pānini has mentioned Kapishṭhala Gotra. Durgāchārya who belonged to this Śākhā confirmed this Śākhā in his commentary of Nirukta. He must have lived in Kapishṭhala (modern name Kaithala, a town near Thaneswar) in the sacred region of Kurukshetra. Only the Samhitā is available with six Ashtakas, each containing 8 Adhyāyas, thus a total of 48 Adhyāyas, out of which 9 to 24, 32nd and 43rd Adhyāyas are not available. Gṛihya Sūtra of this Śākhā is available.

Chārāyanīya Śākhā: Reference has been made to Kambala Chārāyanīyas in the Mahābhāsyā. This Śākhā was founded by Chārāyana. According to Chārāyanīya Mantrādhyāya Chārāyanīya Samhitā was divided into Sthānakas and Anuvākas and differs a little from Kāṭhaka Samhitā. This literature is not available to us.

Vārāyanīya Śākhā: Though this Śākhā is mentioned in Charanavyūha, no text of this Śākhā is available.

Śvetāśvatara Śākhā: One Upanishat of this Śākhā is available. The other names of this Śākhā are Śvetāśvetatarā: Śvetāśvetāntarā: Śvetā-aśvatarā: Though Śvetāśvatara Brāhmaṇam is referred to by Viśvarūpa in his commentary, no text of this Śākhā is available to us today. Further we are unable to trace Ṛishi Śvetāśvatara.

Vārtantavīya Śākhā: It is believed that this Śākhā was founded by Varatantu. Pānini has mentioned his name along with Tittiri, Ukha and Khaṇḍika who were the founders of the respective Śākhās of Kṛishṇa Yajurveda. His name is mentioned in the Śrāddha Prakaraṇa of Vīramitra. Patañjali has referred to Varatantu, and Kālidāsa has mentioned him as the teacher of Kautsa. No literature of this Śākhā is available.

Aupamanyava Śākhā: Pānini mentions him as Āchārya Upamanyu. Though his name is mentioned in Ṛigvedānukrāmani and Sāmavedānukrāmani and Bṛihad-devatā, he may not be the same Upamanyu. This Śākhā seems to have been founded by Upamanyu. Matsya Purāna and Brahmānda Purāna mention his name as Aupamanyavas who belonged to Vasishṭha family. Aupamanyava is mentioned in the Chāndogya Upanishat. Yāska mentions Upamanyu as

the author of a Nirukta. No literature of this Śākhā is available to us.

Pātandaniya Śākhā: We are unable to trace Rishi Padandi. This Śākhā is regarded as a subdivision of Charakas. No literature of this Śākhā is available to us.

Maitrāyanīya Śākhā: This Śākhā is regarded as a subdivision of Charakas. According to Harivamśa, Rishi Maitrāyu was the founder of Maitrāyanīya Śākhā. Bṛihad-devatā by Śaunaka mentions this Śākhā. Maitrāyanīya is available and has 1st Kāṇḍa =11 Prapāṭhakas, 2nd Kāṇḍa =13 Prapāṭhakas, 3rd Kāṇḍa =16 Prapāṭhakas and 4th Kāṇḍa =14 Prapāṭhakas. The followers of the Śākhā are in Saurāshṭra, Nasik, Nagpur and Gujarat. Though Maitrāyanīya Brāhmaṇam is mentioned in Baudhāyana Śrauta Sūtra, only Maitrāyanīyopanishad is available. Many Kalpa Sūtras are attached to this Śākhā. Gṛihya Sūtras include Mānava, Varāha and Maitrāyanīya out of which Mānavas, Varāhas are the subdivisions of Maitrāyanīyas.

Varāha Śākhā: Varāha Gṛihya Sūtra, Varāha Śrauta Sūtras are available. Varāha Śākhā is a Sūtra Śākhā. The Pāriśisṭa and two Gṛihya Paddhatis of this Śākhā are also available. Pānini has also mentioned Varāha.

One Varāha Ṛishi was present in the Court of Yudhishṭhira.

Mānava Śākhā: This is considered as a subdivision of Maitrāyanīyas. In the Matsya Purāna, Mānava is regarded as a Panchārsheya. Most probably it contained only Sūtras. Mānava Gṛihya Sūtra, Mānava Śrauta Sūtra, Mānava Gṛihya Pariśiṣṭa and Sulba Sūtras are available.

Dundubha Śākhā: We do not have any information about Ṛishi Dundubha, the founder of this Śākhā. It is a subdivision of Maitrāyanīyas. No literature of this Śākhā is available to us.

Chhāgaleya Śākhā: Most probably this Śākhā was founded by Chhāgala or Chhāgaleya. Though Pānini has mentioned his name, no literature of this Śākhā is available to us.

Hāridravīya Śākhā: This Śākhā is a subdivision of Maitrāyanīyas. The Khilas and Upakhilas of this Śākhā are mentioned in Brahmāṇḍa Purāna and Vāyu Purāna, hence we may assume safely that this Śākhā possessed a separate Samhitā. Brāhmaṇam of this Śākhā is mentioned by Sāyana and Yāska. With reference to various texts, Hāridravīyas were divided into five groups namely Hāridrava, Āsura, Gārgya,

Śarkarākshya and Agrāvasīya. We do not know about them except the first branch (Hāridrava).

Śyāma Śākhā: In his commentary on Charanavyūha, Mahidāsa states that some scholars speak of seven subdivisions of Maitrāyanīyas. They consider Śyāma Śākhā as the seventh. Most probably this Śākhā was closely related to Śyāmāyanīya Śākhā. No literature of this Śākhā is available.

Śyāmāyana Śākhā: We have mentioned elsewhere in this note that Śyāmāyani was the chief of northern chanters (Audīchya Āchārya) of Yajurveda apart from Āsuri and Ālambi for Central and Eastern parts of India. According to Purānas, one Śyāmāyani belongs to Kauśika Gotra but according to Mahābhārata he belongs to Viśvāmitra Gotra. No literature of this Śākhā is available.

Taittirīya Śākhā: The founder of this Śākhā was Rishi Tittiri. Both Pānini and Patañjali were acquainted with Tittiri. In the Mahābhārata, he is mentioned as the elder brother of Vaiśampāyana. He was present in the court of Yudhishtira. When Vaiśampāyana asked Yājñavalkya to return the Yajus he had learnt from him, Yājñavalkya vomited the texts of Yajus stained with blood. The other disciples of Vaiśampāyana transforming themselves to partridges

(Tittiri) picked up the texts, which he had disgorged and from that instant they were called Taittirīyas. Though the origin of Taittirīyas was in the region of Kuru-Pāṇchāla, they expanded to Southern region of India. The Samhitā and Brāhmaṇam of Taittirīyas are available. It should be noted that Taittirīya Brāhmaṇam is the only available Brāhmaṇam (in full) for Kṛishṇa Yajurveda. Taittirīya Upanishat is a part of Taittirīya Āraṇyakam.

Taittirīya Samhitā has 7 Kāṇḍas, with 44 Adhyāyas viz 8,6,5,7,7,6 and 5 in each Kāṇḍa. The Adhyāyas (also called Prapāṭhaka or Praśna) are subdivided into Anuvākas. Though they are not subdivided into Mantras, they are grouped with 50 Padas(words) or less called Pancāśati. The distribution of this Samhitā into Adhyāyas and Anuvākas is as follows.

	No of Anuvākas in Kāṇḍas or Ashtakas						
Adhyāya	I	II	III	IV	V	VI	VII
1	14	11	11	11	11	11	20
2	14	12	11	11	12	11	20
3	14	14	11	13	12	11	20
4	46	14	11	12	12	11	22
5	11	12	11	11	24	11	25
6	12	12		9	23	11	
7	13			15	26		
8	22						
Total	146	75	55	82	120	66	107

The total number of Anuvākas is 651 with 44 Adhyāyas or Praśnas. The distribution of Pancāśati in each Adhyāyas is as follows.

	No of Pancāśati in 7 Kāṇḍas						
Adhyāya	I	II	III	IV	V	VI	VII
1	28	65	42	46	59	76	52
2	34	71	46	48	64	59	50
3	31	56	36	36	48	62	42
4	54	48	46	37	58	51	53
5	51	74	36	27	62	42	54
6	51	70		46	54	43	
7	51			39	58		
8	42						
Total	342	384	206	279	403	333	251

The total number of Pancāśati is 2198.

The distribution of Padas (words) in each Adhyāyas is as follows.

Adhyāya	No of Padas in 7 Kāṇḍas						
	I	II	III	IV	V	VI	VII
1	1530	3278	2248	2293	3081	3840	2635
2	1690	3526	2335	2498	3195	3085	2330
3	1567	2965	1857	1844	1477	3155	2123
4	1810	2406	2392	1887	2906	2626	2621
5	2717	3665	1790	1234	2727	2150	2631
6	2509	3433		2331	2436	2125	
7	2655			2008	2582		
8	2094						
Total	16572	19273	10622	14095	19404	16981	12340

The total number of Padas is 109287.

Taittirīya Brāhmaṇam has three Ashtakas with 8, 8 and 9 Praśnas each respectively. The first Praśna has 78 Anuvākas, 497 Daśatis with 4232 Vākyas (sentences). The term "Daśati" indicates, a group of about ten sentences. The second Praśna has 96 Anuvākas, 547 Daśatis with 5795 Vākyas. The third Praśna has 134 Anuvākas, 320 Daśatis with 6530 Vākyas. Hence, the entire Taittirīya Brāhmaṇam has 25 Praśnas, 308 Anuvākas, 1664 Daśatis with 17,557 Vākyas.

Taittirīya Kāṭhakam has 3 Praśnas, 30 Anuvākas, 167 Daśatis with 1816 Vākyas.

Taittirīya Āraṇyakam has 10 Praśnas, 250 Anuvākas, 590 Daśatis with 5477 Vākyas.

There is also a Mantra Praśna for Taittirīya Śākhā, which has 2 Praśnas, 40 Kaṇḍikas, with 733 Vākyas or 657 Mantras.

There is another version of the origin of Kṛishṇa Yajur Veda that Tittiri was the pupil of Yāska Paiṅgi and Yāska was the pupil of Vaiśampāyana. Tittiri handed it down to Ukha, Ukha to Ātreya, who was the author of Pada Pāṭha. Since this Veda Samhitā was propagated by Tittiri, it is called Taittirīyas.

Āpastamba Śākhā: Āpastamba Sūtra and Baudhāyana Sūtra were prescribed to all Vedas and all Śākhās whenever and wherever necessary, though they were not popular during the Vedic period. Nirṇaya Sindhu by Kṛishṇa Bhaṭṭa mentions the Ślokas from Āpastamba Sūtra in the absence of one's own Sūtra. Āpastamba Śākhā must be a Sūtra Śākhā and has Kalpa literature. Āpastamba Sūtra consists of 30 Praśnas - first 23 Praśnas are Śrauta Sūtras, 24th Paribhāshā, 25th and 26th Praśnas are the Gṛihya text, 27th Praśna is Gṛihya Sūtra, 28 and 29th Praśnas are Dharma Sūtras and 30th Sulba Sūtra. No Samhitā and Brāhmaṇam of Āpastamba Śākhā is available.

Aukheya Śākhā: Pānini was aware of this Śākhā and Baudhāyana Gṛihya Sūtra has mentioned Ukha. The creator of this Śākhā could be Ukha or his son Aukheya. This seems to be a subdivision of Ātreya Śākhā of Taittirīyas and could be a Sūtra Śākhā. There is a relationship between this Śākhā and Vaikhāṣana Śākhā. No literature of this Śākhā is available.

Khāṇḍikeya Śākhā: In the Charanavyūha of Śaunaka, five divisions of Khāṇḍikeyas viz Āpastamba, Baudhāyana, Satyāśhaḍha, Hiranyakeśin and Aukheya (or Audheya) have been mentioned. Evidently this belongs to a group of Taittirīyas. Pānini has mentioned this Śākhā. There is a reference to one Khāṇḍikeya Brāhmaṇam in the Bhāshika Sūtra.

Ātreya Śākhā: Taittirīya Prātiśākhya mentions the name - Ātreya Śākhā. Moreover, many Sūtras quote this Śākhā. Ṛishi Ātreya has been mentioned in Anukramaṇi of Ṛigveda. The founder of this Śākhā should have been from that family. No Samhitā and Brāhmaṇam of this Śākhā is available.

Bharadvāja Śākhā: Though he is said to be one of the Sapta Ṛishis, in the Mahābhārata, Bharadvāja is mentioned as father of Dronāchārya. In Purānas he has been mentioned several times. At present we have Śrauta Sūtra and Gṛihya Sūtra of Bharadvāja Śākhā.

No Samhitā and Brāhmaṇam of this Śākhā is available.

Hiranyakeśin Śākhā: The Śrauta Sūtra and Gṛihya Sūtra of this Śākhā are available. It is also called Satyāśāḍha. No Samhitā and Brāhmaṇam of this Śākhā is available.

Baudhāyana Śākhā: Baudhāyana Kalpa Sūtra is available in complete form and considered as one of the oldest Sūtras of Kṛishṇa Yajurveda. Neither the Samhitā nor the Brāhmaṇam of this Śākhā is available.

Satyāśāḍha Śākhā: During ancient times, most probably Satyāśāḍha and Hiranyakeśin Śākhās existed with some minor differences. That is why Hiranyakeśin Sūtra was also called Satyāśāḍha Sūtra. We are not able to trace the founder of this Śākhā namely Satyāśāḍha. No Samhitā and Brāhmaṇam of this Śākhā are available.

The Charanavyūha of Śaunaka mentions the above list of Śākhās. There are a few other Śākhās mentioned in other literatures. They are as follows.

Āruṇi Śākhā: The school is mentioned in Vāyu Purāna and in Brahmāṇḍa Purāna and this is

mentioned as Āsuri. No literature of this Śākhā is available.

Ālambi Śākhā: According to the Puranas, Ālambi was a disciple of Vaiśampāyana and was in-charge of Yajurveda in eastern parts (Prāchyadeśa) of India. According to Mahābhārata, Ālambi was present in the Court of Yudhishṭhira. Neither the Samhitā nor the Brāhmaṇam of this Śākhā is available.

Palaṅga Śākhā: According to some literature, this Śākhā was founded by Palaṅga. No literature of this Śākhā is available.

Kamala Śākhā: The Chāndogya Upanishat quotes Kāmalāyana. Even Anugrāhika Sūtra in Khānda-17, mentions this as Kāmalāyanīna. This was considered as the third eastern school of Charakas. No literature of this Śākhā is available.

Richābha Śākhā: This Śākhā was founded by Sage Richābha. Neither the Samhitā nor the Brāhmaṇam of this Śākhā is available.

Kalāpa (or Kalāpi) Śākhā: According to Mahābhārata, Kalāpa was present in the Court of Yudhishṭhira. According to Patañjali, Kaṭha Śākhā and Kalāpa Śākhā are closely related to each other.

This Śākhā was founded by Sage Kalāpi and is the northern school of Kṛishṇa Yajurveda. Vāyu Purāna has mentioned a village by the of name Kalāpa. Pānini has mentioned about this Śākhā in many places. Like other Śākhās even this has not survived.

Taṇḍi Śākhā: Ṛishi Taṇḍi is mentioned in Mahābhārata and he was the founder of Taṇḍi Śākhā. This Śākhā has not survived too.

Kaunḍinya Śākhā: This Śākhā was a subdivision of Vādhūla Śākhā. A Kaunḍinya is mentioned in the Baudhāyana Gṛihya Sūtra. Mahādeva cites the views of Kaunḍinya in his commentary of Satyāśāḍha Sūtra. As per Mahābhārata, Kuṇḍina was the Kingdom of Vidharbha. It is possible that Kaunḍinya, the founder of this Śākhā, had some relation with the city of Kuṇḍina.

Tumbaru Śākhā: According to the grammatical texts, this Śākhā is a subdivision of Kalāpa Śākhā as mentioned in Kāśikā on Pānini IV.3.104. We learn from Mahābhārata, the Śāntiparva 47.8 that a Ṛishi called Tumbaru came to see Bhīshma who was lying on the bed of arrows. No literature of this Śākhā is available.

Ulapa Śākhā: Like many other Śākhās this has not survived too.

Vaikhānasa Śākhā: This is a Sūtra Śākhā. Vaikhānasa Śrauta Sūtra is available.

Vādhūla Śākhā: This Śākhā has a Sūtra. According to the commentary on this Sūtra, the Vādhūla Śākhā was a major Śākhā from which four Śākhās namely Kauṇḍinya Śākhā, Āgniveśya Śākhā, Gālava Śākhā and Śaṅkha Śākhā branched off. This Śākhā was prevalent in South India.

Āgniveśya Śākhā: Bṛihadāraṇyaka Upanishat and Taittirīya Prātiśākhya mention the Āgniveśya's name. Mahābhārata states that Dronāchārya got his military training in the Āshrama of Āgniveśya. The Kalpa Sūtra of this Śākhā is available. Followers of this Śākhā are found in South India. The founder of this Śākhā was Āgniveśya. The commentator of the Vādhūla Śrauta Sūtra has mentioned this Śākhā as a subdivision of Vādhūla Śākhā.

Aikeya Śākhā: This Śākhā is regarded as a subdivision of Mānavas. No literature of this Śākhā is available.

Hārīta Śākhā: Taittirīya Prātiśākhya mentions the name of Hārīta Śākhā. Further Āpastamba, Baudhāyana and Vasishṭha Dharma Sūtras are aware of this Śākhā and mention it. As per Mahābhārata, Hārīta is said to be present in the Court of Yudhishṭhira. A Hārīta is mentioned in Vāyu Purāna. Bṛihadāraṇyaka Upanishat also has a reference to a Kūmāra Hārīta. No literature of this Śākhā is available.

Though tradition states eighty-six Śākhās, we have tried to summarise only the above stated branches of Kṛishṇa Yajurveda. Doubts may arise about the authenticity of even the above stated Śākhās. We are trying to search for the other Śākhās of Kṛishṇa Yajurveda.

Śākhās of Sāma Veda: Sāma Veda has a special place in the Vedic literature. Special references have been made to Sāma Veda in Upanishats and Purānas. As per Chāndogya Upanishat, if Ṛigveda is the speech, the Sāmaveda is the life and breath; and if the Ṛigveda is the eye, the Sāmaveda is the Self.

Jaimini received Sāma Veda from Vyāsa and became in-charge of Sāma Veda. Jaimini taught this to his son Sumantu. Sumantu taught this to his son Sutvan. Sutvan taught this to his son Sukarman.

Sukarman Jaimini made 1000 Samhitās of it and passed on to his 1000 disciples. Because these 1000 disciples learned them on the days of Anadhyāna (forbidden days), Indrā killed all of them. Sukarman Jaimini performed a fast for the sake of his disciples' untimely death. On seeing this, Indrā granted him a boon to select two brilliant disciples capable of learning the 1000 Samhitās. Then Sukarman Jaimini selected Paushyañji (or Paushpiñji) and King Hiranyanābha Kauśalya and taught 500 Samhitās each.

Paushpiñji taught his 500 Samhitās to four disciples namely Lokākshī (or Laugākshī), Kuthumi, Kusītī and Lāngali. They are called Northern Sāman Chanters. (Udīchya Sāmans)

Now Lokākshī had five disciples namely Rāṇāyanīya, Taṇḍiputra (son of Taṇḍi), Mūlachārin, Kaitiputra and Sātyaputra and they made their own Śākhās. Rāṇāyanīya and his son Saumitri made three Samhitās.

Kuthumi had three sons who were his disciples namely Aurasa, Rasapāsara (or Parāsara) and Bhāgavitti and these three were famous as Kauthumas. Śauridyu and Śringiputra (son of Śringi) were the disciples of Aurasa. Śringiputra gave away

three Samhitās to Chaila, Prāchīnayoga and Surāla. Parāśara Kauthuma taught six Samhitās to Āsurāyana, Vaiśākhyā, Vedavṛiddha, Parāyana, Prāchīnayoga Putra and Patañjali.

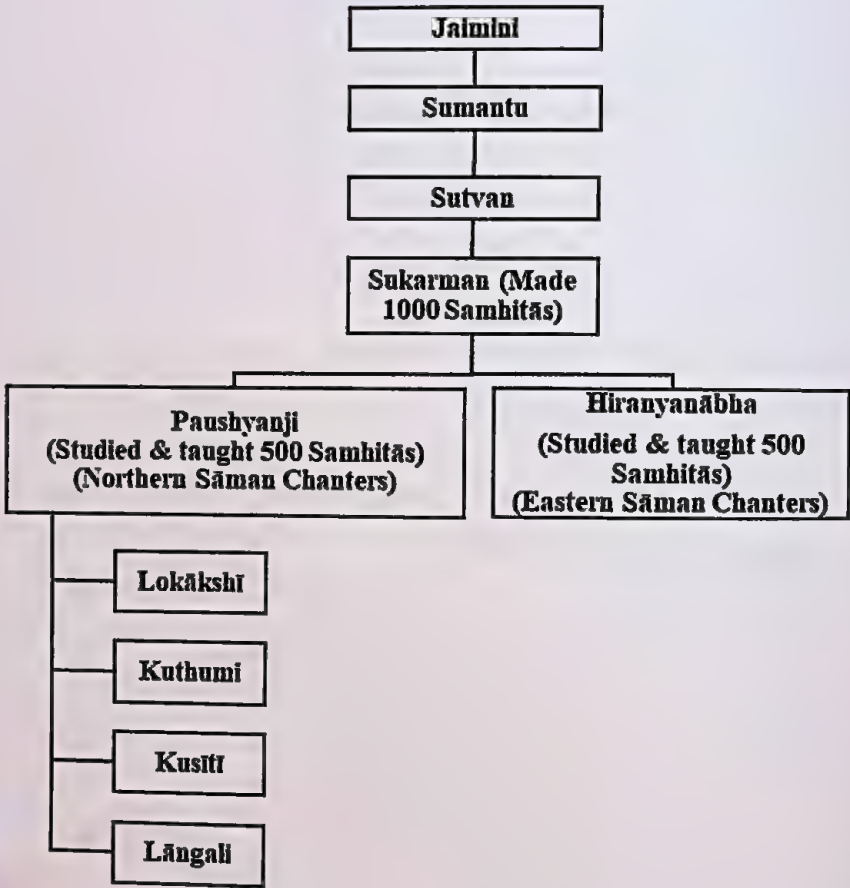
Lāngali and his son Śālihotra taught six Samhitās to Bhāluki, Kāmahāni, Jaimini, Lomagāyina, Kanda and Kolaha. These six are called Lāngalas.

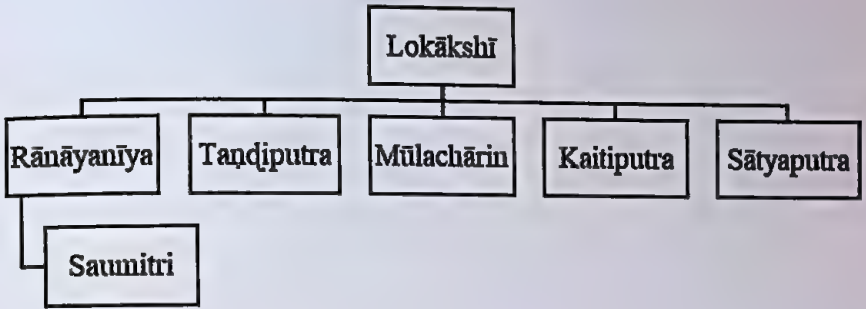
So far, we have seen how Sāmaveda sprung from Paushyañji. Now we focus on King Hiranyanābha Kauśalya. His disciples are called Prāchya Sāmaga - Eastern Sāman Chanters. Prince Kṛita Janaka became the disciple of Hiranyanābha Kauśalya. He made 24 Samhitās and gave them to 22 disciples, one each with him and King Hiranyanābha Kauśalya. His Senior Disciples (14) are: Rādha, Mahavīrya, Panchama, Vāhana, Tālaka, Pāṇḍaka, Kālīka, Rājīka, Gautama, Ajabasta, Somarāja, Pṛishthaghna, Parikṛishṭa, Ulūkhalaka, and Junior Disciples (8) are Yavīyasa, Vaiśāla, Aṅgulīya, Kauśīka, Sālīmañjarīsatya, Kāpīya, Kānīka and Parāśara.

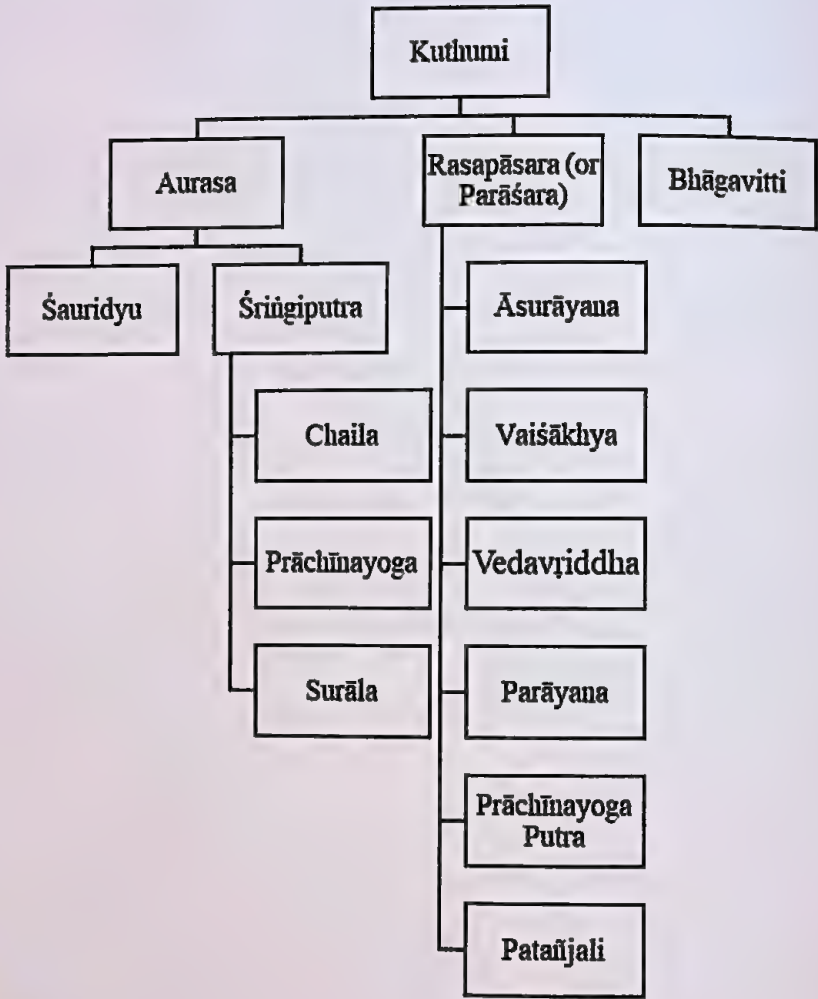
It should be noted here that Paushyañji and Kṛita were the best among the Sāman Chanters. Sāmaveda is a collection of Ṛiks (Mantras) from

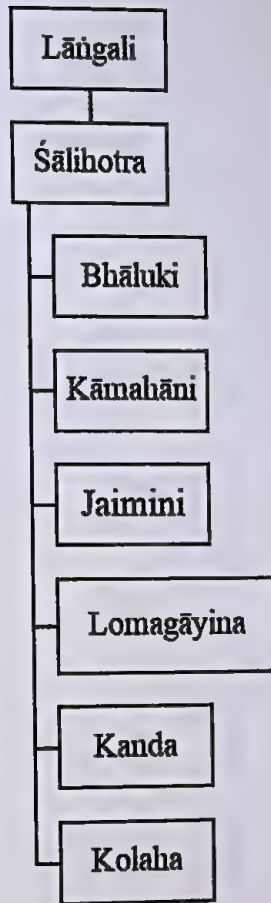
Ṛigveda which are sung mostly at the Soma Sacrifices. This clearly indicates that Sāman was a tune, a melodious rendering of the words of the Ṛiks.

Apart from what we have stated above, there is another version in the Bhāgavata Purāna about the transmission of Sāmaveda. Jaimini had a son called Sumantu whose son was Sunwat. Jaimini gave Sāmaveda to both. Sukarman is another disciple of Jaimini, who divided the Sāmaveda into 1000 parts. His disciples were Paushyañji, Hiranyanābha and Āvantya. Their disciples were all 500 in total. Paushyañji's five disciples were Laṅgākshi, Māṅgali, Kulya, Kuśida and Kukshi. Each received 100 Samhitās. Hiranyanābha's disciple Kṛita got 24 Samhitās. Āvantya's disciples got the remaining 476 Samhitās. Since it is very confusing to link and remember the names of how Sāmaveda branched out differently from various scholars, we will arrange them by way of Śākhā vistāra chart.









A Brief History of Vedas



Out of these 1000 Sāmaveda Śākhās, there is no consensus in mentioning their names. Charanavyūha of Śaunaka states fourteen Śākhās. Atharvaṇa Charanavyūha quotes different names. Mahidāsa quotes the names of 13 different Āchāryas. Even the name of the same person is quoted differently in various Purānas. For example, Lāṅgali is quoted as Māṅgali in Bhāgavata Purāna, Lāṅgalih in Vāyu Purāna, Lāṅgalikāh in Atharva Pariśiṣṭa, Lāṅgalāh in Charanavyūha of Śaunaka. Though not available in the above chart, it should be noted that, Kṛiti Janaka and Yājñavalkya were the disciples of Hiranyanābha Kausalya.

Jaiminīya Śākhā: Various literatures are attributed to Jaimini, namely Samhitā, Brāhmaṇam, Kalpasūtra, Mīmāṃsa etc. Vyāsa has quoted Jaimini as an authority in his Brahmasūtra. According to Mahābhārata, Jaimini is said to be present in the Court of Yudhishṭhira. There are references in Śāṅkhāyana Gṛihyasūtra about Jaimini. All the literature of Jaimini is available in complete form. The number of Ṛiks in Jaiminīya Samhitā is 1687 (Pūrvārchika 646 verses and Uttarārchika 1041 verses) as compared with Kauthuma Samhitā which has 1869 verses, and it is not the same altogether, especially in the portion of Uttarārchika. The Gānas in Jaiminīya Samhitā are:

Grāmegeya Gāna	1232
Aranya Gāna	291
Ūha Gāna	1802
Rahasya Gāna	356

Total	3681
	=====

The prominent feature of the Jaiminīya Samhitā is the conversion of "ḍa" into "ḷa". Like Śatapatha Brāhmaṇam, Jaiminīya Brāhmaṇam is also huge and is currently available. Jaiminīya Brāhmaṇam is also called Talavakāra Brāhmaṇam. It is possible that Talavakāra could have arranged it because he was a disciple of Jaimini. Jaiminīya Upanishat Brāhmaṇam (also called Gāyatrī Upanishat Brāhmaṇam) is a part of this Brāhmaṇam. Jaiminīya Gṛihyasūtra is available. The Upanishat of this Śākhā is called Kena Upanishat (also called Talavakāra Upanishat).

Sātyamugris Śākhā: As stated earlier, Charanavyūha of Śaunaka states Sātyamugris Śākhā as a subdivision of Rāṇāyanīya Śākhā. Pānini and Patañjali were acquainted with this Śākhā and state half "E" and "O" while chanting Sāma Veda, as stated in its Prātiśākyā text, as its phonetic peculiarity. No literature of Sātyamugris Śākhā is available now. Mahidāsa quotes his name in his commentary on the Charanavyūha and

he is mentioned in Gobhila Gṛihya Karma Prakāśikā. Jaiminīya Gṛihyasūtra cites his name among the teachers of the Sāmaveda. Āpiśālī Śīkshā is acquainted with the Śākhās of Sātyamugris and Rāṇāyanīyas. It is believed that this Sātyamugris Śākhā had a separate Prātiśākhya, which was lost in the course of time. The other names of this Śākhā were Sātyamudgalāh and Sātyamurgyas.

Kauthuma Śākhā: This Śākhā is popular in Gujarat. In Brahmāṇḍa Purāna and Vāyu Purāna, Kauthuma, said to be the son of Parāśara, created Samhitā. Pānini has mentioned this Śākhā along with Kaṭha and Lauṅgākshi. The total number of verses are 1869 (182 more than Jaiminīya Samhitā) divided into Pūrvārchika and Uttarārchika. As per Gobhila Gṛihya Karma Prakāśika a large number of literature (about 52 which pertain to other small Sāmaveda Śākhās) are related to this Śākhā. The number of Gānas of Kauthuma Samhitā is 2722.

Grāmegeya Gāna	1197
Aranya Gāna	294
Ūha Gāna	1026
Ūhya Gāna	205

Total	2722
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Kauthuma Samhitā and Kauthuma Gṛihyasūtra are currently available. Panchavimśa and Shaḍvimśa Brāhmaṇam of Kauthuma Śākhā are also available.

Rāṇāyanīya Śākhā: Patañjali was acquainted with this Śākhā and mentions that the Sātyamugris Śākhā is a subdivision of Rāṇāyanīya Śākhā. This Rāṇāyanīya Śākhā is available in South and some parts of West, particularly Mathura at present. Śankarāchārya mentions a Khila of Rāṇāyanīyas as well as a Rāṇāyanīyopanishat. Pānini has mentioned his name too. In Brahmāṇḍa Purāna and Vāyu Purāna, Rāṇāyanīya is said to be the Śākhākāra of Sāmaveda. The Samhitā of Rāṇāyanīya Śākhā is currently available and it is believed that Panchavimśa and Shaḍvimśa Brāhmaṇam of Kauthuma were also in use by Rāṇāyanīyas. This means both Śākhās share the same Brāhmaṇams. Rāṇāyanīyas have their exclusive Gṛihyasūtra and Śrautasūtra. The Gṛihyasūtra of this Śākhā is Khādira Gṛihyasūtra which has four Paṭalas. Śrautasūtra is written by Drāhyāyana which is identical with Lātyāyana Sūtra. The Drāhyāyana Gṛihya Parīśiṣṭa is also attributed to this Śākhā. As compared to any Veda, Samaveda Śākhā is distinct in its omission of "Y" and "V". According to Patañjali the followers of the Sātyamugris Śākhā and the Rāṇāyanīya Śākhā chant half "E" and "O". Kauthumas sing "Ha-u" while Rāṇāyanīyas sing "Hav-u".

Sātyāyani Śākhā: The Sātyāyani Brāhmaṇam is quoted in many literatures. Śankarāchārya quotes it in his Vedānta Sūtra Bhāshya, Sāyana in Tāṇḍya Brāhmaṇam, Āśvalayana Śrautasūtra and Āpastamba Śrautasūtra. Patañjali has made a reference to Sātyāyani Brāhmaṇam. Sātyāyani comes in the Vamśa list of Jaimini whose Brāhmaṇam is extant. Sātyāyani Śākhā is regarded as a subdivision of Rāṇāyanīyas and Prapancha hṛidaya says it is one among the Śākhās of Sāmaveda. Kalpasūtra of Sātyāyani is mentioned in Bālakrīḍā of Viśvarūpa, Mahādeva's commentary on the Satyāshāḍha Śrautasūtra and Rudraskanda's commentary on the Khādīra Gṛīhyasūtra. Jaiminīya Upanishat Brāhmaṇam has quoted Sātyāyani frequently. But unfortunately, no literature of this Śākhā is available now.

Lāṅgali Śākhā: Lāṅgali is quoted as Māṅgali in Bhāgavata Purāna, Lāṅgalih in Vāyu Purāna, Lāṅgalikāh in Atharva Pariśiṣṭa, Lāṅgalāh in Charanavyūha of Śaunaka, and enumerates this Śākhā as a subdivision of Rāṇāyanīyas. In Vāyu Purāna, Lāṅgali and his son Śālihotra gave six Samhitās to Bhāluki, Kāmahāni, Jaimini, Lomagāyina, Kanda and Kolaha. These six are called Lāṅgalas. No literature of this Śākhā is available.

Kāleya Śākhā: Kāleyas are mentioned frequently in Śāṅkhyāyana Śrautasūtra, Baudhāyana Śrautasūtra, Kshudra Sūtra and Lāṭyāyana Śrautasūtra. In Atharvaṇa Charanavyūha the name is Kālāpah. Kāpeya Brāhmaṇam is mentioned in Satyāshāḍha Śrautasūtra. Whether this is another name of Kāleyas is not known. No literature of this Śākhā is available.

Mahākāleya Śākhā: It is possible that Kāleya Śākhā was called by the name Mahākāleya or it could be a subdivision of Kāleyas. No literature of this Śākhā is available.

Gautama Śākhā: According to Charanavyūha of Śaunaka, this Śākhā is regarded as a subdivision of Rāṇyānīyas. The Guatama Dharma Sūtra, the Gautama Piṭrimeḍha Sūtra and the Gautama Śiksha are currently available. No Samhitā of this Śākhā is available. From the Gautama Śīkshā, we can infer that there existed a Prātiśākhya text of this Śākhā. The Guatama Dharma Sūtra is regarded as the most ancient, and Kumārila Bhatta connects it with Sāmaveda. Moreover, the importance and antiquity of this Sūtra may be esteemed, since it is referred to by Śāṅkara, Kumārila and Medhātithi. Gobhila quotes Gautama. Baudhāyana and Vasishṭha Dharma Sūtras have derived some texts from Guatama Dharma Sūtra. Since we come across several Gautamas in Purāṇas

and Epics, it is difficult to say which Gautama is the promulgator of this Sāmaveda Śākhā.

Śārdūla Śākhā: In his Śrāddha Kalpa Paribhāshā Prakaraṇa, Hemādri has mentioned the name of Śārdūla Śākhā which indicates the existence of Śārdūla Śākhā. According to Mahidāsa, this Śākhā is regarded as a subdivision of Rāṇāyanīyas. No literature of this Śākhā is available. Khādira Gṛihyasūtra is said to be attached to this Śākhā.

Bhāllavi Śākhā: Govindaswāmin on the Baudhāyana Dharma Sūtra Vivarana mentions this as a Śākhā of Sāmaveda. This Śākhā is mentioned in Nārada Śīkshā, Drāhyāyana Śrautasūtra and Śankarāchārya in his Vedānta Sūtra Bhāshya. Patañjali and Kāśikā were aware of this Śākhā. In Gobhila Gṛihyakarma Prakāśikā, a Pravachanakāra is known as Bhāllavi. Reference has been made to him in the Jaiminīya Upanishad Brāhmaṇam. Bṛihad-devata also mentions Bhāllaveyi Brāhmaṇam and Bhāllaveyi Śruti. Sureśvara has quoted the Samhitā of Bhāllaveyin in his Bṛihadāraṇyaka Bhāshya Vārtika. All these indicate the existence of Bhāllavi Samhitā. Even though Bhāllavi Brāhmaṇam is widely quoted, no literature of this Śākhā is available.

Naigeya Śākhā: Riktantram mentions the name Naigi and the term "Negebhyah" is used in Sāmaveda Anukramaṇikā. There was a Samhitā of Naigeyas which existed earlier and Naigeya Pariśiṣṭa too. No literature of this Śākhā is available now.

Śālihotra Śākhā: In Brahmāṇḍa Purāna and Vāyu Purāna, Lāṅgali and his son Śālihotra declared six Samhitās. In Gobhila Gṛihyakarma Prakāśikā, a Śālihotra Āchārya is mentioned. Mahidāsa also mentioned him in his works. According to Mahābhārata, a certain Śālihotra was a resident of a forest where Pāṇḍavas accompanied by Hiḍimbā had rested, and Śālihotra fed them. No literature of this Śākhā is available.

Vārshaganya Śākhā: The Mahābhārata mentions Vārshaganya, who was taught by Gandharvarāja Viśvāvasu about the Jīvātma and the Paramātmā. While commenting upon the Piṅgala Sūtra, Yadava Prakāśa has mentioned a verse from the Vārshaganya Samhitā which indicates the existence of Vārshaganya Samhitā. As per Gobhila Gṛihyakarma Prakāśikā, Jaiminīya Gṛihyasūtra, Prapanchahrīdaya and the verses quoted by Mahidāsa, we can say the Vārshaganya Śākhā belongs to Sāmaveda. But at present, no literature of this Śākhā is available.

Tāṇḍya Śākhā: Ṛishi Tāṇḍya is mentioned in the Śatapatha Brāhmaṇam and in the Mahābhārata. Śankarāchārya quotes this Śākhā in his Vedānta Sūtra Bhāshya. He calls the Chāndogya Upanishat by the name of Tāṇḍya Upanishat. The famous Tāṇḍya Brāhmaṇam or Panchavimśa Brāhmaṇam belongs to this Śākhā. In the Ṛishi Tarpana of Sāmavidhāna Brāhmaṇam, Tāṇḍya is regarded as a pupil of Bādarāyana. Prof. Caland has quoted some verses which are found in the Tāṇḍya Brāhmaṇam which vary from the surviving Samhitās and thus favour a separate Samhitā for this Śākhā. It seems that originally the Tāṇḍya Brāhmaṇam was accented, as vouched by a reference of the Nārada Śikshā. Apart from Brāhmaṇam, no texts are available of this Śākhā.

Kālabavin Śākhā: In the Gobhila Gṛihyakarma Prakāśikā, Kālabavin is mentioned among the ten Sāma-pravachanakāras. The Kālabavin Brāhmaṇam is frequently referred to in the Kalpa Sūtras. According to the Pushpa Sūtra, the Kālabavin Brāhmaṇam was accented. No literature of this Śākhā is available at present.

Talavakāra Śākhā: Jaiminīya Gṛihyasūtra mentions the name of Talavakāra. As mentioned earlier, Talavakāra was a pupil of Jaimini and founded his own Śākhā. Most probably he arranged the works of

Jaimini viz Jaiminīya Brāhmaṇam which is also called Talavakāra Brāhmaṇam. Pānini has mentioned him in the Śaunakādīgana as the author of the Chhandas and the Vedic Śākhā. Talavakāra Āraṇyaka is divided into four Adhyāyas and 145 Kāṇḍas.

Ruruki Śākhā: Ruruki Brāhmaṇam is mentioned in the commentary of Drāhyāyana Śrautasūtra. Ṛishi Ruru is mentioned among the ten Sāma-pravachanakāras. No literature of this Śākhā is available at present.

Bhāguri Śākhā: As per Gobhila Gṛihyakarma Prakāśikā, Jaiminīya Gṛihyasūtra, Prapanchahṛidaya and the verses quoted by Mahidāsa in his commentary of Charanavyūha of Śaunaka, Bhāguri Āchārya is being referred. Bṛihad-devata also mentioned him as an authority. No literature of this Śākhā is available with us.

Durvāsa Śākhā: Ṛishi Durvāsa is notorious for his irritable nature in Purānas. As per Gobhila Gṛihyakarma Prakāśikā, Jaiminīya Gṛihyasūtra, Prapanchahṛidaya, this Śākhā is mentioned. No literature of this Śākhā is available.

Chāndogya Śākhā: Probably this Śākhā was based on Brāhmaṇam and Upanishat available at present.

This Śākhā is mentioned in Prapanchahṛidaya. No Samhitā of this Śākhā is available.

Gārgya Śākhā: This Śākhā is mentioned in Gobhila Gṛihyakarma Prakāśikā, Jaiminīya Gṛihyasūtra, Prapancha hṛidaya and in the verses quoted by Mahidāsa in his commentary of Charanavyūha of Śaunaka. No literature of this Śākhā is available now.

Aupamanyava Śākhā: Though reference has been made to it in many texts which mention the Śākhās of Sāmaveda, no literature of this Śākhā is available.

Sāvarnya Śākhā: This Śākhā is mentioned in Prapanchahṛidaya. No Samhitā or other texts of this Śākhā are available.

Vāsūrāyanīya Śākhā: Purānas and Charanavyūha of Śaunaka have mentioned the name of this Śākhā. But no literature of this Śākhā is available.

Sārāyanīya Śākhā: Atharvaṇa Charanavyūha include this name in the list of Sāmavedic Śākhās. No literature of this Śākhā is available.

Prāchīnayogya Śākhā: Brahmāṇḍa Purāna and Vāyu Purāna have mentioned this Śākhā. Mahidāsa and Jaiminīya Upanishad Brāhmaṇam have included

this Śākhā in the list of Sāmavedic Śākhās. But no literature of this Śākhā is available.

Āsurāyanīya Śākhā: Charanavyūha of Śaunaka has mentioned the name of this Śākhā. But no literature of this Śākhā is available.

Vārtantavīya Śākhā: This Śākhā is known only by its name. No literature of this Śākhā is available.

Bhāruṇḍa Śākhā: This Śākhā is mentioned by Mahidāsa. But no literature of this Śākhā is available.

Gaulgalavi Śākhā: This Śākhā is mentioned in Gobhila Gṛhyakarma Prakāśikā and Jaiminīya Gṛhyasūtra. No literature of this Śākhā is available.

Dārāla Śākhā: This Śākhā is mentioned by Mahidāsa. But no literature of this Śākhā is available.

Charanavyūha of Śaunaka which was composed during the Sūtra Period, provides only seven names of Sāmaveda Śākhā (out of more than 1000 branches) and it is difficult to conceive that so many different portions of the most pre-eminent Sāmaveda Śākhās could be so entirely lost, that even their names are not known. The most accepted schools of Sāmaveda are:

1. Rāṇāyanīya,
2. Sātyamugris Śākhā or

Sātyamudgalāh or Sātyamurgya or Sātyamurgiyas, 3. Kālāpa or Kālopa, 4. Mahākālāpa or Mahākālopa, 5. Lāṅgalāyana or Lāṅgala, 6. Śārdūla and 7. Kauthuma. Out of these only Kauthuma was subdivided into five namely, 1. Āsurāyana, 2. Vātāyana, 3. Prāñjalidvaitabhrit or Prājvalanadvaitabhrit or Prāñjvalidvainabhrit, 4. Prāchīnayogya and 5. Naigeya-Kauthuma.

But according to Rājā Rādhākānta Deva, in the 5th volume of Sabda Kalpa Druma (SKD), the names, the arrangements and subdivisions are different as follows: 1. Āsurāyana or Surāyana, 2. Vārtāntaveya, 3. Prāñjala, 4. Ṛigvarṇabheda, 5. Prāchīnayogya, 6. Jnānajogya or Nayagya, and 7. Rāṇāyanīya. Only the last one is subdivided as 1. Sāthyāyaniya or Sarayaniya or Satyamurgya, 2. Sātvala or Sātya-mudbhava, 3. Maudgala, 4. Khallala, 5. Mahākhallala, 6. Lāṅgala, 7. Kauthuma, 8. Gautama and 9. Jaiminīya.

Thus, Rāṇāyanīya which has no subdivision according to the first classification, is made into nine branches in the second classification. Whereas the Kauthuma, which has five subdivisions in the former, appears as a subdivision of Rāṇāyanīya Śākhā in the latter. According to the commentator of the Charanavyūha, only three Śākhās were in existence

(about 150 years ago), of which Kauthuma was in Gujarat, the Jaiminīya in Karnataka and Rāṇāyanīya in Mahārāṣṭra. Now it got spread over to other parts of India.

As stated by Mādhavāchārya, in his introduction to Chandāsika Vivarana, all the Mantras are divisible into 36 classes, five of which are appropriate to the Ṛigveda, and the rest (31) to the Sāmaveda. The divisions of Sāmaveda traditionally called Prastāva, Udgīta, Pratihāra, Upadrava, Nidhana, Hīnkāra, Praṇava, Āsāsti, Srutisaṅkhyāna, Pralaya, Paridevana, Praisha, Anveshaṇa, Srishti, Akhyāna and sixteen modes of singing.

A second division is in twenty-six parts, each of which has a peculiar name and is referred to a particular deity namely 1. Hā-ukāra 2. Hā-ikāra 3. Athakāra 4. Hākāra 5. I-kāra 6. Ukāra 7. Ekāra 8. Ohoikāra 9. Hīnkāra 10. Svara 11. Āda 12. Anirukta 13-25. the thirteen Stobhas 26. Hukāra.

A third division is five-fold which is the most common in Sāmaveda. It separates the Hymns into 1. Ṛigvyūha 2. Stobha Sāma 3. Ādimadhya-nidhana 4. Padavibhāga 5. Padastobha vibhāga. These several divisions apply equally to the Hymns of the Ārchika as well as to those of the four Gānas and are with respect to musical considerations - based on their

adaptation to a particular mode of recitation and singing - rather than their nature of their contents.

The Brāhmaṇams of the Sāma Veda according to Kumārila Bhatta and Sāyana were eight - 1. Panchavimśa, 2. Shaḍvimśa 3. Sāmavidhāna 4. Arsheya 5. Devatādyāya 6. Upanishat 7. Samhitopanishat and 8. Vamśa.

Tāṇḍya Brāhmaṇam: This is the first Brāhmaṇam of Samaveda explaining the rituals and also called as Prauḍha Brāhmaṇam, getting its name "Panchavimśa Brāhmaṇam" from the number of chapters contained in it. This deals with Soma Sacrifices including Ekāha, Ahina and the Satras.

Shaḍvimśa Brāhmaṇam - is much bigger than the Panchavimśa Brāhmaṇam and is divided into Prapāṭhakas and sections. It gives the details partly of such ceremonies that are not to be found in the Panchavimśa, and the rest in its own, but in quite a different manner, besides a variety of propitiatory and critical ceremonies, which do not find a place in Ṛig and Yajur Veda Brāhmaṇams.

The Sāmavidhāna Brāhmaṇam is a treatise on expiations and Āchāra or customs given in three chapters.

Ārsheya Brāhmaṇam: The next is the list of Ṛishis or Ārsheya Brāhmaṇam - enumeration of Seers of the Sāmaveda as an Index. Similar in character, but of a different date is the Vamśa Brāhmaṇam - or a genealogy of Ṛishis of Sāmaveda. Sāyana lists this last. It is followed by a short treatise in one chapter on the Vedic Ṛishis under the title of Agni Brāhmaṇam.

Next is the Devatādyāya, or the "chapters of Gods", and the reading of Upanishats. According to Śankara, Kena Upanishat forms part of Talavakāra Śākhā. The last Brāhmaṇam we must see is the Chhandogya, which is smaller than Tāṇḍya and other famous Brāhmaṇams. Though it is pre-eminently the Brāhmaṇam in name for Sāmaveda followers, in Sāyana's list however, it is labelled as an Upanishat. This comprises 10 chapters, out of which the first two chapters are reckoned to be the Brāhmaṇam and the rest is known as Chhāndogya Upanishat.

Apart from the above list, there are a few more Brāhmaṇams of Sāmaveda.

Hasti-shad or Hasti Brāhmaṇam: This has 4 books. The first book includes 4 Brāhmaṇams and 108 Kaṇḍikās. The second book includes 4 Brāhmaṇams and 105 Kaṇḍikās. The third book includes 2

Brāhmaṇams and 85 Kaṇḍikās. The fourth book includes 2 Brāhmaṇams and 101 Kaṇḍikās.

Ushā Brāhmaṇam: Divided into Prapāṭhakas and Brāhmaṇams, this is larger than Hasti Brāhmaṇam; The first Prapāṭhaka includes 4 Brāhmaṇams and 110 Kaṇḍikās. The second Prapāṭhaka includes 4 Brāhmaṇams and 108 Kaṇḍikās. The third Prapāṭhaka includes 7 Brāhmaṇams and 114 Kaṇḍikās. The fourth Prapāṭhaka includes 6 Brāhmaṇams and 100 Kaṇḍikās. The fifth Prapāṭhaka includes 6 Brāhmaṇams and 102 Kaṇḍikās.

Havyan Brāhmaṇam: This is similar to the above Brāhmaṇams, divided into Prapāṭhakas and Brāhmaṇams - The first Prapāṭhaka includes 6 Brāhmaṇams and 121 Kaṇḍikās. The second Prapāṭhaka includes 6 Brāhmaṇams and 122 Kaṇḍikās. The third Prapāṭhaka includes 6 Brāhmaṇams and 128 Kaṇḍikās. The fourth Prapāṭhaka includes 6 Brāhmaṇams and 121 Kaṇḍikās. The fifth Prapāṭhaka includes 5 Brāhmaṇams and 121 Kaṇḍikās. The sixth Prapāṭhaka includes 4 Brāhmaṇams and 111 Kaṇḍikās. The seventh Prapāṭhaka includes 4 Brāhmaṇams and 114 Kaṇḍikās.

Ekavai Brāhmaṇam: This is also similar to the above Brāhmaṇams, divided into Prapāṭhakas and Brāhmaṇams - The first Prapāṭhaka includes 6 Brāhmaṇams and 114 Kaṇḍikās. The second Prapāṭhaka includes 8 Brāhmaṇams and 103 Kaṇḍikās. The third Prapāṭhaka includes 5 Brāhmaṇams and 113 Kaṇḍikās. The fourth Prapāṭhaka includes 4 Brāhmaṇams and 115 Kaṇḍikās. The fifth Prapāṭhaka includes 5 Brāhmaṇams and 104 Kaṇḍikās.

In the absence of any commentaries by any scholars, we do not know how far these Brāhmaṇams are related to Sāmaveda.

Śākhās of Atharva Veda: Another name of Atharva Veda is "Atharvāṅgiras" found in Mahābhārata, Yājñavalkya Smṛiti, Manusmṛiti, Śaunakīya Samhitā and Baudhāyana Dharmasūtra. The word "Atharvan" and "Aṅgiras" are used in different senses - Śāntaveda and Ghora respectively. Further recitation of "Bheshajam" is prescribed for Atharvaveda, and "Ghoram" is for Aṅgirasa. The names of this Veda viz "Bhṛigvāṅgiras" and "Brahmaveda" are the product of a later age and neither Bhṛigu nor Aṅgiras are the founders of this Veda. Vaitāna Sūtra, Gopatha Brāhmaṇam, Atharva Parīśiṣṭas and Śāṅkhāyana

Gṛīhya Sūtra uses the word "Brahmaveda". The fourth Veda got the name of Atharvaveda in due course.

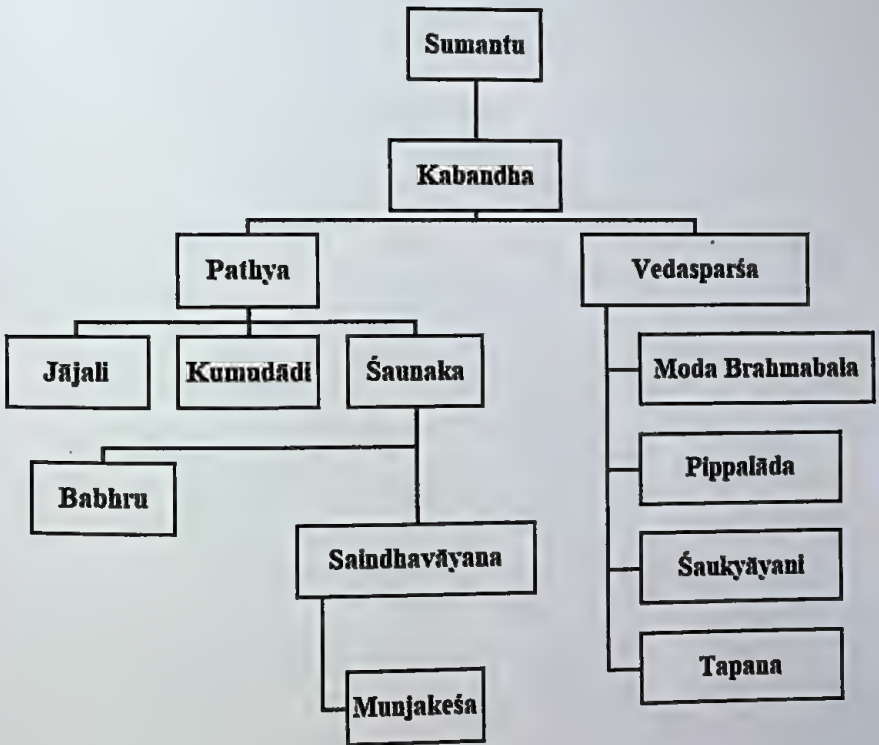
Various literatures namely Charanavyūha, Mahābhārata, Atharva Pariśiṣṭa, Prapancha hṛdaya and famous commentators like Sāyanāchārya, Ramakṛishṇa Paṇḍita (the author of Samskāra Ganapati), Satyavrata Sāmāśramin (in his Trayī Parichaya) mentions the number of Śākhā of this Veda as nine. Contrary to this, Ahirbudhnya Samhitā and Muktikopanishad hold that the number of Śākhā of this Veda is five. Tradition accepts the number of Śākhās as nine, though there are some minor differences among Purāṇas and the Vedic tradition. Listed below are the names of the nine Śākhās from three famous authorities viz Atharvaṇa Charanavyūha, Charanavyūha of Śaunaka and Sāyanāchārya.

Sl No.	Atharvaṇa Charanavyūha	Charanavyūha of Śaunaka	Sāyanāchārya
1	Paippalāda	Paippala	Paippalādāh
2	Stauda	Dānta	Taudāh
3	Mauda	Pradānta	Maudāha
4	Śaunakīya	Śaunaka	Śaunakīyāh
5	Jājala	Jāvala	Jājālāh
6	Jalada	Auta	Jaladāh
7	Brahmavada	Brahmapalāśa	Brahmavadāh
8	Devadarśa	Kunakhī	Vedadarsāh

		Vedadarśa	
9	Chārana Vaidya	Chārana Vidyā	Chārana Vaidyāh

From the above list, only two Śākhā Samhitās, namely Śaunakīya and Paippalāda are available. Moreover, the names given by Atharvaṇa Charanavyūha and Sāyanāchārya tally more completely than any other works.

Vyāsa made Sumantu in charge of Atharva Veda. Sumantu taught it to Kabandha. Kabandha divided it into two and gave one part to Pathya and the other to Devadarśa (or Vedasparśa). Pathya had three divisions, those of Jājali, Kumudādi and Śaunaka. Devadarśa made four versions and taught them to his four disciples - Moda Brahmabala, Pippalāda and Śaukyāyani and Tapanā. Śaunaka made them into two and gave it to Babhru and Saindhavāyana. Saindhava gave it to Muñjakeśa and it was again made into two. The best Vikalpanas (or ceremonials) of the Samhitās are Nakshatrakalpa (rules for worshipping the Stars & planets), Vaitāna (rules for oblations, according to the Vedas), Samhitāvidhi (or rules for Sacrifices, according to different schools), Āṅgirasakalpa (incantations and prayers for the destruction of foes and the like) and Śāntikalpa (or prayers for averting the evil). The genealogy of the teachers of Atharva is as follows:



The Purānas like Vāyu Purāna, Brahmāṇḍa Purāna, Viṣṇu Purāna and Bhāgavata Purāna attribute different names to the above Śākhākāras, which are summed up here as follows.

Bhāgavata	Vāyu	Brahmāṇḍa	Viṣṇu
Sumantu	Sumantu	Sumantu	Sumantu
NA	Kabandha	Kabandha	Kabandha
Pathya	Pathya	Pathya	Pathya
NA	Kṛtsna (?)	Kṛishṇa (?)	NA
Vedadarśa	Vedasparśa	Vedasparśa	Devadarśa
Kumuda	Kumudādi	Kumudādi	Kumudādi
Śunaka	Śaunaka	Śaunaka	Śaunaka
Jājali	Jājali	Jājali	Jābāli
Śaulkāyani	Śaukyāyani	Śaukyāyani	Śaulkāyani
Brahmabali	Brahmabala	Brahmabali	Brahmabali
Modosha	Moda	Moda	Medha
Pippalāyana	Pippalāda	Pippalāda	Pippalāda
Babhru	Babhru	Babhru	Babhru
Saindhavāyana	Saindhavāyana	Saindhavāyana	Saindhava
NA	Muñjakeśa	Muñjakeśa	Muñjakeśa
Sāvarnya	NA	NA	NA
Nakshatrakalpa	Nakshatrakalpa	Nakshatrakalpa	Nakshatrakalpa
Śānti	Śāntikalpa	Śāntikalpa	Śāntikalpa
Kāśyapa	NA	NA	NA
Āṅgīrasa	Āṅgīrasakalpa	Āṅgīrasakalpa	Āṅgīrasa
NA	Samhitāvidhi	Samhitāvidhi	Samhitā
NA	Vaitāna	Vaitāna	Veda

Sumantu was a famous Rishi, well-versed in the Vedas and Sacrifices. According to Mahābhārata, Sumantu is said to be present in the Court of

Yudhishthira, and Sumantu was invited for his Rājasūya Sacrifice. He went to see Bhīshma while he was on the bed of arrows. Some portion of Dharma Sūtra of Sumantu is available. In Bṛihadāraṇyaka Upanishat and in Jaiminīya Brāhmaṇam, Kabandha Ātharvaṇa (Sumantu's disciple) is mentioned. Now let us take a glimpse into the individual Śākhās of Atharva Veda.

Śaunakīya Śākhā: Śaunaka is mentioned in Kauśika and Vaitāna Sūtras, as well as in Kauśītaki Brāhmaṇam. The Atharva Paddhati on the Kauśika Sūtra labels the Vaitāna Sūtra as Śaunakīya Sūtra. The Atharva Prātiśākhya is named as Śaunakīya Chaturadhyāyikā. In the Atharva Pariśiṣṭa, the followers of Śaunakīya Śākhā are regarded as fit for the post of priests. This was the most prevalent Śākhā and Pānini has mentioned it. The followers of this Śākhā were called Śaunakīyas or Śaunakins. Śaunaka was a disciple of Pathya and according to Mahābhārata, the Rishi Śaunaka was born in the family of Bhṛigu. Kauśika Sūtra, Vaitāna Sūtra, Atharva Prātiśākhya or Śaunakīya Chaturadhyāyikā belong to the Śaunakīya Śākhā. The Śaunakīya Samhitā is divided into twenty Kāṇḍas. The contents of this Samhitā are placed under 14 heads namely Bhaishajyāni, Āyushyāni, Abhicharikani, Strikarmani etc.

Mauda or Maudāyana Śākhā: Patañjali and Pānini have mentioned this Śākhā. Even Śabarabhāshya have referred to it. Originally this Śākhā was much prevalent. According to Atharva Pariśiṣṭa, the followers of the Mauda or Jalada Śākhā should not be appointed as priests. It is probable that this Śākhā was mostly connected with Abhichāra Karma (black magic) and due to that, it was looked upon scornfully and in course of time it became obsolete.

Paippalāda Śākhā: In the Skanda Purāṇa, Nāgara Kāṇḍa, one Paippalāda is said to be a relative of Yājñavalkya. In the introduction of Praśnopaniṣad, Śukeśā Bharadvāja and five other Sages went to Paippalāda for learning. This Upaniṣad belongs to Paippalāda Śākhā. The Atharva Veda Pariśiṣṭa begins with Pratīka "Sam no Devi" which is most probably the initial verse of the Paippalāda Śākhā. The other name of this Śākhā are Paippala, Pippala, Paippalāyani and Pippalāda. According to Prof. Caland, the Paippalāda is older than the Śaunakīya. According to Prapanchaṛidaya, the number of Kāṇḍas in the Paippalāda is said to be twenty and the Brāhmaṇam of this Śākhā contains eight Adhyāyas. The oldest manuscript of this Śākhā written in Śāradā script was found in Kashmir. Matsya Purāṇa mentions the dialogue between Yudhishṭhira and Paippalāda. The authors of Chāndogya Mantra Bhāshya, namely

Gunavijaya and Patañjali, as well as the Gopatha Brāhmaṇam confirms the first Mantra of this Samhitā to be "Sam no Devi". According to Prof. Whitney the Paippalāda Śākhā has more Brāhmaṇam portion than Śaunakīya. Paippalāda is said to be a resident of Naimisha forest.

Tauda or Taudāyana Śākhā: The reference to this Śākhā is found in Atharva Pariśishta. The other names of this Śākhā are Stauda or Staudāyana Śākhā. No literature on this Śākhā is available.

Jājala Śākhā: According to Mahābhārata, Jājali was a great Sage who went to Ṛishi Tulādhāra for learning. According to Ganaratna Mahodadhi, Jājala was a son of Jājali. No literature on this Śākhā is available.

Chārana Vidya Śākhā: The name occurs in Atharva Pariśishta. Keśava - a commentator of the Kauśika Sūtra has also mentioned this Śākhā. Based on his commentary and Purānas, it is believed that this Śākhā contained its own Samhitā. Another name for this Śākhā was Charana Vaidya. No literature on this Śākhā is currently available.

Jalada Śākhā: According to Atharva Pariśishta, the followers of the Jalada Śākhā should not be appointed

as priests. No literature on this Śākhā is available today.

Brahmavada Śākhā: The other names of this Śākhā are Brahmabala, Brahmapālāsa. According to Pt. Bhagavaddatta, another name of Bhārgava, mentioned in Atharva Pariśiṣṭa, is its synonym. No literature on this Śākhā is available.

Devadarśa Śākhā: Pānini mentioned this name in the Śaunakādīgana. The Śākhā is mentioned in the Kauśika Sūtra. According to the Purānas, Devadarśa was a disciple of Kabandha who divided his Śākhā into four and taught his four disciples. The other names of this Śākhā are Vedadarśa, Divadarśa, Devarshi etc. No literature on this Śākhā is available.

Besides the above mentioned Śākhās, the Purānas and other texts mention the following Śākhās. Pathya Śākhā, Śaukyāyani or Śaulkyāyani Śākhā, Kumudādi Śākhā, Saindhavāyana Śākhā, Babhru Śākhā, Muñjakesa Śākhā, and Jābāli Śākhā.

No records are available about the number of Brāhmaṇams which the Atharva Veda originally included. At present the Gopatha Brāhmaṇam is the only one which is accessible. Though the Atharva Veda is poor in its liturgical and Hymnological

portions, it is rich particularly in the Upanishats. The Rig Veda is represented by two Upanishats - the Aitareya and the Kauṣītaki. Śukla Yajur Veda by two - the Bṛihadāraṇyaka and the Īsha. Kṛishṇa Yajur Veda by four - the Taittirīya, the Maitrāyani, Yājñika and the Setāśvatara, the Sāma Veda by two - the Chhāndogya and Talavakāra. These were explained in Upanishat section earlier. The Atharva, on the other hand, has no less than fifty-two affiliated to it, besides several others of dubitable authenticity.

Upanishats of Atharva Veda:

Sl. No	Upanishat	Sl.No	Upanishat
1	Garbha	22	Ātman
2	Prasna	23 to 27	Mahā
3	Brahma	28 to 33	Kaṭhavalī
4	Kshurika	34	Nārāyana
5	Chulika	35	Bṛihannārāyana
6	Āruṇeya	36	Mahānārāyana
7	Prānāgnihotra	37	Sarva
8	Muṇḍaka	38	Hamsa
9	Māṇḍukya	39	Paramahamsa
10	Vaitathya	40	Kālāgnirudra
11	Alātaśānti	41 to 42	Rāma-Tāpani
12	Nīlarudra	43	Kaivalya
13	Nādabindu	44	Jābāla
14	Brahmabindu	45	Āśrama

15	Amṛitabindu	46	Piṇḍa
16	Dhyānabindu	47	Siras
17	Tejobindu	48	Śikhā
18	Yogaśikhā	49 to 50	Nṛṣimha-Tāpani
19	Yogatattva	51	Svetāśvatara
20	Sannyāsa	52	Garuḍa
21	Kanṭhaśruti		

Some of the above names were omitted or substituted with the following names viz Brahmavidya, Sāmānya, Shaṭchakra, Gopāla-Tāpani, Vāsudeva, Gopichandana, Ātmabodha, Ganapati, Kṛishṇa, Atharvaveda etc. This has been explained in detail in the Upanishat section earlier.

Position of Vyāsa in the Veda(s)

Though the Purānas speak a lot about Vyāsa, his mention in the Vedas is very low key. Though some Pundits accept that he composed the Mahābhārata, they do not agree in the same spirit that he classified the Vedas. Their reasons are: Śatapatha Brāhmaṇam and Gopatha Brāhmaṇam persistently states that the three Vedas (R̥ig, Yajur and Sāma) emanated from three Gods namely Agni (Fire), Vayu (Wind) and Surya (Sun) respectively. The same stand is taken in Yājñavalkya Smṛiti. In the Chāndogya Upanishat, Nārada specifies the three Vedas as the three distinct heads of study in which he had already

gained proficiency. Therefore, evidently, these three Vedas existed long before the Mahābhārata period.

If at all Vyāsa had any association with the Vedas, his name would have appeared before the four Gurus (Sumantu, Jaimini, Vaiśampāyana and Paila) to whom Tarpana is offered during Brahmajyā as stated in the Āśvalāyana Grhya Sūtra. The individual names of Ṛigveda Śākhākāras like Śākala, Bāshkala etc are mentioned, but Vyāsa's name is not mentioned under the Vedas. The Charanavyūha of Śaunaka, does not mention his name at all, even though it is of a later period. Numerous references to three the Vedas appear in various Brāhmaṇams, Āraṇyakams and Upanishats, but there is no statement at all saying that there was one Veda in the beginning, and Vyāsa divided it into four.

With reference to the Pānini Sūtra IV.3.104, Kalāpi and his disciples (four in numbers), and Vaiśampāyana and his disciples (nine in numbers) were the founders of Black Yajurveda. The evidence of the grammarians is highly authentic and reliable, and it is significant that Pānini does not mention Vyāsa as a "pravakta" of any or all Veda Śākhās. Vedic tradition does not know any person as Vyāsa or Dwaipāyana, though the name of Vyāsa occurs once in the Taittiriya Araṇyaka 1.9.35. In the Mahābhārata (Śānti Parvā, Chapter 350) we come across a Sage called Apāntaratamas who was specially appointed by

Lord Viṣṇu for the division and distribution of different Vedas and their Śākhās. But, unfortunately, that holy Sage is unknown to Vedic literature. To our great surprise, there is no Mantra ascribed to Vyāsa in any of the available Veda(s), though he is believed to have compiled or divided them.

Protection of Vedas:

There is a necessity to protect the Vedas from corruption or omission or alteration of words or Swaras (Accent) since it was in oral tradition for a long time. This can be achieved in two ways.

(i) By documenting the Vedas in writing or

(ii) by counting the number of Mantras, counting the Padas (words), relating the Ṛishi, Devata, Metre to each Mantra, documenting the total number of Anuvāka, Aṣṭaka, Adhyāyas, Maṇḍala, Kāṇḍa, etc.

(iii) By splitting the sentences into words (Padas) and repeating them in different specific combinations with a set of prescribed rules, so that words are not dropped from the Samhitā Pāṭha of that Śākhā and the accent is not changed from the original Samhitā Pāṭha of that Śākhā.

We can still see lots of old manuscripts related to Vedas available today, even after so many

invasions, and not to mention, ignorant people throwing old palm leaf manuscripts during festive seasons into the water or fire. It is evident that our ancestors have put the Vedic related materials into writing, to a large extent.

Anukramaṇi: To achieve the second method, the Anukramaṇi (systematic indices to various portions of the Vedas) was prepared. Śaunaka has made Anukramaṇis for Ṛigveda - namely index of Ṛishis, index of metres, index on Gods, index of Anuvākas and index of Sūktas etc. Later Kātyāyana prepared a perfect Anukramaṇi for Ṛigveda which gives the first word of each Sūkta, the number of Mantras, the name and family of Ṛishis, names of Devata and metres of every Mantra. This is known from Shadguruśishya, the author of Vedārthadīpikā. There is another Anukramaṇi by an anonymous author.

In the case of Yajur Veda, we have one for Ātreya Śākhā of Taittirīyas, another for Chārāyanīya Śākhā, the third for the Mādhyandina Śākhā of white Yajur Veda. Ātreya Śākhā was considered as a sub-division of Aukhiya Śākhā. The Anukramaṇi of Ātreya Śākhā contains an index not only of Samhitā, but also of the Brāhmaṇam and the Āraṇyaka with details of Kāṇḍas or Ashtakas, Praśnas, Anuvākas and Kāṇḍikas. The other Anukramaṇi of Yajur Veda is

that of Chārāyanīya Śākhā which is called Mantrārshādhyāya. This is a subdivision of Charaka Śākhā. The third Anukramaṇi is for Mādhyandina Śākhā of white Yajur Veda, written by Kātyāyana, which provides the particulars of names of Ṛishis, the Devatas and Metres for all the Mantras of the Samhitā including the Khila (26-35 Adhyāyas) and the Śukriyas (36-40 Adhyāyas).

Though the Taittirīya Samhitā of Yajur Veda does not have a separate Anukramaṇi, the Anuvākas always ends up with a mention of the number of Padas, its starting Padas etc. The total number of Padas of all 651 Anuvākas comes to 109,287. A separate Anukramaṇi was not prepared, may be because, it consists of prose Gāthās predominantly, which cannot be counted and for which no Ṛishi or Devata could be assigned.

Sāma Veda has two Anukramaṇis namely Ārsheya Brāhmaṇam - it lists the Mantras of the Sāma Veda following the order of Veya-gāna and Āranya-gāna. This belongs to Kauthuma Śākhā. Pariśiṣṭas, the other Anukramaṇi, provides a list of the names of Ṛishis and Devata of Naigeya Śākhā of Sāma Veda which is a sub-division of Kauthuma Śākhā.

The Atharva Veda has Bṛihat Sarvānukrāmaṇi which provides the index of the Samhitā in 10 Paṭalas.

So, by this method, the verses, words, names of Ṛishis and Devatas have been preserved by way of documentation.

Prakṛiti and Vikṛiti Pāṭhas: The third method of preserving the Veda is by way of memorising the Padas of the Mantra in the same order with precise accent, and its changes due to Sandhi (conjunction of words). This is achieved in the following ways.

The rules are set for the changes in accents / intonations, changes of letters during Sandhi etc, in the Prātiśākhya and Śīkshās, which have played an important role and we may be surprised at the pains taken by our ancestors to protect the Samhitā of each Śākhā of the Veda(s).

There are 11 Pāṭhas (Methods), out of which the first 3 are called Prakṛiti Pāṭhas (Samhitā, Pada and Krama) and the remaining 8 are called Vikṛiti Pāṭhas, namely, Jatā, Mālā, Śikhā, Rekḥā, Dhvaja, Danda, Ratha and Ghana.

Śākalya, the author of Pada Pāṭha (PP) of Ṛig Veda, has been quoted by Yāska (the author of

Nirukta) and Śaunaka (the author of Ṛik-Prātiśākhya). Apart from that, Pada Pāṭha (PP) of Ṛig Veda is found in Aitareya Āraṇyaka.

It is very observable that the Pada Pāṭha makes Samhitā Pāṭha clearer in the construction of sentences, interpretations such as comparative philology, metrics, semantics, etymology, and vocabulary. Out of the Vikṛiti Pāṭhas, Jatā and Danda are the most important because, Śikhā follows Jatā, whereas Mālā, Rekḥā, Dhvaja and Ratha follow Danda. Ghana follows both Jatā and Danda in its pattern.

Veda Samhitā is concerned not only with conjunction of words, but also with their accents. The Prātiśākhya and other Sūtras have made it easy to go further like Krama and other Vikṛiti Pāṭhas, to attain new heights in Vedic recitation and to preserve the text of the Samhitā intact.

The next form of Vedic recitation is Krama, by just joining two consecutive words. The Vedic accents used in Samhitā and Pada are only four, viz udātta, svarita, anudātta and prachaya. Out of them, only anudātta and svarita signs are marked by underlining that letter, and a small mark above the letter, respectively.

Samhitā, Pada and Krama

Assume a Samhita text has one Mantra (Ṛik) which has two sentences and assume each sentence has 6 words. This can be expressed as follows:

1+ 2+ 3+ 4+ 5+ 6	1st sentence
7+ 8+ 9+ 10+ 11+ 12	2nd sentence

The Pada text for the above Ṛik is expressed as follows:

1, 2, 3, 4, 5, 6
7, 8, 9, 10, 11, 12

For the same Mantra, the krama is as follows:

1+ 2, 2+ 3, 3+ 4, 4+ 5, 5+ 6,
7+ 8, 8+ 9, 9+ 10, 10+ 11, 11+ 12

According to Ṛik-Prātiśākhya, when one recites two Padas consecutively from the Samhitā text at the same time, without the loss of Samhitā form, that form is called "Krama". It is also called "Step Method".

Here, we must note the following features while forming Krama Pāṭha.

1. The joining of two words should strictly follow the Samhitā Pāṭha with their usual Sandhi rules as appearing in Samhitā. Once a specific line is concluded, the last word of that sentence should not

be joined with the first word of the next sentence. (In our above example the word 6 should not be joined with word 7 to form a krama.) The word 6 in the 1st sentence to be ended with its "vestana" or it should be concluded by joining "iti".

2. "Veshtana" to be recited as indicated in the Pada text. In addition to this "veshtana", whenever there is a change of letters (long or short letter) due to Sandhi, those Padas to be recited in "veshtana" form before we proceed to the next Krama, as explained in avagraha, pragrhya etc., to show the original image of Pada.

3. In some cases, a few Padas are dropped out, while reciting Krama and other Vikṛiti, due to "Samaya" or "Galita" or "Ganānta Pada". This will be explained later.

4. Sometimes we cannot stop only with two words to form the Krama. When the second Pada happens to be "Ā, Ū, or Īm", then we need to join another Pada (third Pada) to form the Krama. This is called "trikrama".

5. Changes of placement of Padas from the Pada Pāṭha must be done, so that the sequences are in conformity with Samhitā Pāṭha as per the rules of Anārūpūrva Samhitā portion.

Change in the order of words:

There are three places in Ṛig Veda, where the order of words in Pada Pāṭha is different from that of Samhitā Pāṭha. These are technically called 'Anārūpūrva Samhitā' in the Ṛik-Prātiśākhya.

Location in RV	Samhitā Pāṭha (SP)	Pada Pāṭha (PP)
IX.86.42	narā cha samsam	narā samsam + cha
V.2.7	shunash ci cchepam	shunash shepam + cit
X.64.3	narā vaa samsam	narā samsam + vaa

In the above cases, words intersect with the other words as per the rules, hence are fit for trikrama or chatushkrama as the case may be.

Ganānta or Galita or Samaya Padas:

When three or more consecutive Padas are repeated in the same order, then from the second time onwards those Padas will be dropped from the Pada text itself and marked as "0" in the Pada Pāṭha. These omitted Padas are called "samaya, galita or Ganānta Padas" in Ṛigveda.

This "0" is placed between the preceding and the following Suddha Padas. The system of observing the Galita or Ganānta is faithfully followed by the

Vedic Pundits. The rule regarding the recitation of Krama in the case of Galita is given in Rik-Prātiśākhya in X.19.

Though Krama is said to be Prakṛiti Pāṭha due to its flow of words, just with one sandhi for two or more Padas, (it comes one after another in the same order as Samhitā Pāṭha) it may be called so. But I personally feel Krama Pāṭha is not fully a Prakṛiti - due to Galita Padas' intervention; the entire Samhitā is not recited by dropping the Galita Padas, especially in Śukla Yajur Veda.

Pancha Sandhi:

Before we look into Vikṛuti Pāṭhas, there is another Pāṭha, which has Krama as a base, with different combinations. This is called Pancha Sandhi.

There are 5 types of Kramas explained here.

Kramam = 1 2

Utkramam = 2 2

Vyutkramam = 2 1 (Reverse of Kramam)

Abhi kramam = 1 1

Sankramam = 1 2 (Same as Kramam)

The formation of Pancha Sandhi is explained in numerical terms. (With six Padas in a sentence)

Seq	Krama	Utkrama	Vyutkrama	Abhikrama	Saṅkrama
1	1 2	2 2	2 1	1 1	1 2
2	2 3	3 3	3 2	2 2	2 3
3	3 4	4 4	4 3	3 3	3 4
4	4 5	5 5	5 4	4 4	4 5
5	5 6	6 6	6 5	5 5	5 6
6	6 iti 6				

There is no Sandhi of Kramas here, but we are just trying to make different combinations.

Ashta Vikṛiti Pāṭhas:

Eight Vikṛiti Pāṭhas, namely, Jatā, Mālā, Śikhā, Rekhā, Dhvaja, Danda, Ratha and Ghana have been mentioned.

Jatā: Out of these, the first Vikṛiti is Jatā, which is very old. This may be called the first Vikṛiti, may be due to the introduction of "Viloma" (reverse) section. Krama is an art of joining two words consecutively, but there is no reverse element, but in Jatā there is a reverse element, which is why it is very special. This Viloma in Jatā is just the reverse of Krama, called "Vyutakrama". Vyāli (or Vyādi) and Hayagrīva Śīkshā which are famous in Vikṛiti Lakshana mentions this. Vikṛiti means, modified mode of recitation or modification. All Vikṛiti Pāṭhas are based on the rules of Krama.

The formation of Jatā is explained as:

Jata = krama (1 2) + vyutkrama (2 1) + sankrama (1 2); (based on Kramas)

OR

Jata = anuloma (1 2) + viloma (2 1) + anuloma (1 2)
(based on direction of Padas)

Assume the Samhitā text has one Mantra (Ṛik) which has two sentences. Assume each sentence has 6 words.

This can be expressed as follows:

1+ 2+ 3+ 4+ 5+ 6	1st sentence
7+ 8+ 9+ 10+ 11+ 12	2nd sentence

The Jatā for the above sentences will be as follows:

1+ 2+ 2+ 1+ 1+ 2
2+ 3+ 3+ 2+ 2+ 3
3+ 4+ 4+ 3+ 3+ 4
4+ 5+ 5+ 4+ 4+ 5
5+ 6+ 6+ 5+ 5+ 6
6 iti 6

7+ 8+ 8+ 7+ 7+ 8
8+ 9+ 9+ 8+ 8+ 9
9+ 10+ 10+ 9+ 9+ 10
10+ 11+ 11+ 10+ 10+ 11

11+ 12+ 12+ 11+ 11+ 12
12 iti 12

Rules in the formation of Jatā and its accent:

- a. All the rules of Krama formations are applicable to Jatā.
- b. In addition to that, Krama is reversed and joined with Krama.
- c. Then again Krama is joined with the reversed Krama above.
- d. Hence the rules of Sandhi are very important in all Vikṛities including Jatā.
- e. Like Krama, Jatā is for one sentence of a Ṛik. Once the Padas of that sentence are over, then we must take the Padas in the second sentence.
- f. While reciting "anuloma" (direct order) those Kramas will be as in Samhitā, and while in "Viloma" (reverse order), those Krama will take on the qualities of Pada by removing the modifications as observed in Samhitā.
- g. When "Ā or Ū" are the second Pada, then we must consider the third Pada to form the Jatā. We should not stop with the second Pada, unlike in Krama. This is called "trikrama".
- h. During Sandhi (joining), when the final letter of word with any "swara" is joined with the initial letter of second Pada, which has acute (udātta) accent, then it remains merely acute (udātta). (When a new letter is not formed)

- i. When the final letter of a word is udātta and the following word is either sarvānudātta (all letters are anudātta) or the initial two letters have anudātta, then during Sandhi, the final letter of the first word will become "swarita" (circumflex).
- j. The Mātra for Swarita is atleast half a Mātra (Mora) more than that of udātta.
- k. In any given word, after the swarita, all the anudātta letters will be "prachaya" and not usually marked in any Vedic text.
- l. The "prachaya" letter will become anudātta (grave) once the next letter is udātta (acute).
- k. The Swarita word, which has no udātta at all, is called Jātya.
- l. The four kinds of swarita are: Independent (jātya), absorbed (abhinihita), hastened (kshaipra), contracted (prashlishṭa).
- m. These four swarita suffer depression or quaver (kampa) when followed by an acute or circumflex (udātta or swarita).
- o. The Jātya swarita is produced by combining an udātta vowel (Ū, or Ī or E) followed by an anudātta vowel, there by a new letter is formed by "YaN sandhi or by Ekādesha. Since this swara has both swarita and anudātta, both systems are marked in that letter in the Vedic text books. Those swaras are either long or short depending on the letter.

- p. There are instances of "trikrama" when "Su" has been changed to "Shu" which is immediately followed by "N". Here also, one should not stop with the second Pada, but should go with the next Pada. This will also help in forming "trikrama", (three words in krama) or Chatushkrama (four words in krama) or even Panchakrama. (having 5 words in krama).

Now, the readers can observe that two Padas are taken for the formation of Jatā, with only one sentence at a time and there is no combining of two sentences nor the last Pada of 1st sentence is combined with 1st Pada of 2nd sentence.

By this time, the reader would know that the formation of Jatā (first Vikṛiti) is very complicated because of "viloma" (reverse) section along with its Sandhi with preceding Krama Vargas. In the foregoing modes of recitation, we have nothing to add further as far as the Sandhi is concerned. We can notice only the changes in the arrangements of Krama or in some cases, consider more Padas (like formation of Ghana Pāṭha). In other cases, (like in Danda) the "Viloma" of more than 3 Padas must be done. In almost all cases, the entire sentence has to be recited in the Viloma form (reverse order) in Danda, which, we are going to see in the following section.

Mālā:

Mālā is like a garland. This is of two kinds, namely Krama Mālā and Pushpa Mālā.

Krama Mālā: Let us discuss Krama Mālā first. There should be two groups of people. The first group recites Krama (say the first two Padas). The second group starts from the last Pada Veshtana. Again, the first group recites 2nd Krama (2nd and 3rd Pada). The second group has to recite Viloma of the last two Padas in the sentence. We have to consider one sentence in a Rik. Once the first group reaches the last Pada Vestana, the second group will end up with Viloma of the first two Padas. Hence it becomes a garland. The Pada Vestana will be recited for the outgoing Pada by the first group. For example, when reciting the Krama of 3 4, the outgoing Pada is 3. During that period, the Vestana (if any) for the 3rd Pada will be recited. In the same way, the second group will recite the Vestana for the incoming Pada. We have to consider sentence by sentence of a Rik.

Assume the Samhitā text has one Mantra (Rik) which has two sentences. Assume each sentence has 6 words. This can be expressed as follows:

1+ 2+ 3+ 4+ 5+ 6	1st sentence
7+ 8+ 9+ 10+ 11+ 12	2nd sentence

The Krama Mālā for the first sentence will be as follows:

First Group

1+ 2

2+ 3

3+ 4

4+ 5

5+ 6

6 iti 6 2+ 1

Second Group

6 iti 6

6+ 5

5+ 4

4+ 3

3+ 2

The Krama Mālā for the second sentence will be as follows:

First Group

7+ 8

8+ 9

9+ 10

10+ 11

11+ 12

12 iti 12 8+ 7

Second Group

12 iti 12

12+ 11

11 10

1 0+ 9

9+ 8

Pushpa Mālā:

Let us discuss the Pushpa Mālā now. There should be three groups of people. One sentence of a Ṛik is considered for this purpose. The first group recites the Krama. The second group recites the Vyutkrama. The third group will again recite the Krama. It is more or less, like Jatā but without the sandhi of Krama with Vyutkrama, Vyutkrama with Krama. Vesṭāna will be recited by the first group for outgoing Pada like in Jatā. (It is special to recite the vesṭāna in viloma form with those two Padas which

have been given in 4th column as 4th group. In normal course of recitation, it is not in practice).

For the first sentence, the Pushpa Mālā will be:

Seq	1st Group	2nd Group	3rd Group	4th Group
1	1+2	2+1	1+2	2+1 iti 2 = 1
2	2+3	3+2	2+3	3+2 iti 3 = 2
3	3+4	4+3	3+4	4+3 iti 4 = 3
4	4+5	5+4	4+5	5+4 iti 5 = 4
5	5+6	6+5	5+6	6+5 iti 6 = 5
6	6 iti 6			

For the second sentence, the Pushpa Mālā will be:

Seq	1st Group	2nd Group	3rd Group	4th Group
1	7+8	8+7	7+8	8+7 iti 8 = 7
2	8+9	9+8	8+9	9+8 iti 9 = 8
3	9+10	10+9	9+10	10+9 iti 10 = 9
4	10+11	11+10	10+11	11+10 iti 11 = 10
5	11+12	12+11	11+12	12+11 iti 12 = 11
6	12 iti 12			

Śikhā: Recite like Jatā but add the third Pada at the end of Jatā with Sandhi. Consider only one sentence at a time. Once the last Pada in a sentence is reached, it will be like Jatā and conclude it with Vestana of the last Pada.

Assume the Samhitā text has one Mantra (Rik) which has two sentences. Assume each sentence has 6 words.

This can be expressed as follows:

1+ 2+ 3+ 4+ 5+ 6	1st sentence
7+ 8+ 9+ 10+ 11+ 12	2nd sentence

The Śikhā can be formed as follows for the 1st sentence.

1+ 2+ 2+ 1+ 1+ 2+ 3
 2+ 3+ 3+ 2+ 2+ 3+ 4
 3+ 4+ 4+ 3+ 3+ 4+ 5
 4+ 5+ 5+ 4+ 4+ 5+ 6
 5+ 6+ 6+ 5+ 5+ 6
 6 iti 6

For the second sentence, the Śikhā is as follows.

7+ 8+ 8+ 7+ 7+ 8+ 9
 8+ 9+ 9+ 8+ 8+ 9+ 10
 9+ 10+ 10+ 9+ 9+ 10+ 11
 10+ 11+ 11+ 10+ 10+ 11+ 12
 11+ 12+ 12+ 11+ 11+ 12
 12 iti 12

Rekhā or Lekhā:

We must consider one sentence of a Rik. There should be three groups.

First turn:

The first group shall begin with Samhitā for the first two Padas. The second group should recite the Viloma of the first group. The third group should recite the Krama of two Padas.

Second turn:

The first group should recite Samhitā of three Padas starting from the 2nd Pada. That means, 2nd, 3rd and 4th Padas, totalling 3. The second group should recite the Viloma (reverse) of those three Padas with Sandhi. The third group should recite the krama of 2nd and 3rd Padas.

Third round:

The first group should recite Samhitā of the four Padas starting from the 3rd Pada of that sentence and end with the 6th Pada. The second group should recite the Viloma of those four Padas with Sandhi. The third group should recite the Krama of the 3rd and 4th Pada of that sentence.

It should be repeated in this manner till the first group reaches the last Pada of that sentence. Every time, the first group increases the number of Padas by omitting one initial Pada. Then the second group recites the exact Viloma of the first group. The third group then recites the Krama in that order.

Once the final Pada of that sentence is reached by the first group, thereafter only the Krama is recited for the remaining Padas. When we plot this order in a graph, it looks like the lines on our palm, hence it is called Rekhā or Lekhā.

Let us illustrate the above in numeric terms. Assume the Samhitā text has one Mantra (Ṛik) which has two sentences. Assume each sentence has 6 words.

This can be expressed as follows:

1+ 2+ 3+ 4+ 5+ 6 1st sentence
7+ 8+ 9+ 10+ 11+ 12 2nd sentence

For the first sentence.

No of Padas	Anuloma	Viloma	Krama
2	1+ 2	2+ 1	1+ 2
3	2+ 3+ 4	4+ 3+ 2	2+ 3
4	3+ 4+ 5+ 6	6+ 5+ 4+ 3	3+ 4
	4+ 5, 5+ 6, 6 iti 6		

For the second sentence.

No of Padas	Anuloma	Viloma	Krama
2	7+ 8	8+ 7	7+ 8
3	8+ 9+ 10	10+ 9+ 8	8+ 9
4	9+ 10+ 11+ 12	12+ 11+ 10+ 9	9+ 10
	10+ 11, 11+ 12, 12 iti 12		

The Rekhā can be for the whole Ṛik also (that is for the two sentences together). Then this will be as follows:

No of Padas	Anuloma	Viloma	Krama
2	1+ 2	2+ 1	1+ 2
3	2+ 3+ 4	4+ 3+ 2	2+ 3
4	3+ 4+ 5+ 6	6+ 5+ 4+ 3	3+ 4
5	4+ 5+ 6+ 7+ 8	8+ 7+ 6+ 5+ 4	4+ 5
6	5+ 6+ 7+ 8+ 9+ 10	10+ 9+ 8+ 7+ 6+ 5	5+ 6
7	6+ 7+ 8+ 9+ 10+ 11+ 12	12+ 11+ 10+ 9+ 8+ 7+ 6	6+ 7
	7+ 8, 8+ 9, 9+ 10, 10+ 11, 11+ 12, 12 iti 12		

Dhvaja: Normally one Ṛik (2 sentences) is considered for the recitation of Dhvaja. It is similar to Krama Mālā. Start from Krama of the first sentence by the first group. The second group will start from the end of the second sentence. So, the first group will end their Krama with the last Pada in the 2nd sentence and at the same time, the second group will finish with the 1st Krama of the 1st sentence. The main difference between this and Krama Mālā is: here the second group will recite the proper Krama from last to first, whereas in Krama Mālā, the second group has to recite the Viloma of that Krama from last to first. The Pada Vestana will be recited for the outgoing Pada (if any) by both the groups at the appropriate time.

Let us illustrate the above in numeric terms. Assume the Samhitā text has one Mantra (Ṛik) which has two sentences. Assume each sentence has 6 words.

This can be expressed as follows:

1+ 2+ 3+ 4+ 5+ 6 1st sentence
 7+ 8+ 9+ 10+ 11+ 12 2nd sentence

1st Group	2nd Group
1+ 2	12 iti 12
2+ 3	11+ 12
3+ 4	10 +11
4+ 5	9 +10
5+ 6	8 +9
6+ 7	7 +8
7+ 8	6 +7
8+ 9	5 +6
9 +10	4 +5
10 +11	3 +4
11 +12	2 +3
12 iti 12	1 +2

Daṇḍa: This method of recitation is purely based on Krama, hence also called Krama Danda. Normally one sentence of a Ṛik is considered for this type of recitation. There should be two groups. The first group will take Krama of two Padas (1+2). The second group recites the Viloma of that (2+1). Then the first group takes 3 Padas and recites the Kramas (1+2, 2+3). The second group has to recite the Viloma of 3 Padas (3+2+1). Then the first group takes 4 Padas and recites the Kramas (1+2, 2+3, 3+4). The second group to has recite the Viloma of 4 Padas continuously (4+3+2+1). The first group has to recite in Krama form till the conclusion of that sentence in

this manner. The second group should recite the Viloma (reverse order) of all Padas considered by the first group continuously with sandhi. After that, finally, the complete Krama will be repeated for that sentence.

When the sentence does not have any Galita Padas, there is no problem. But when there are Galita (Ganānta or Samaya) Padas, obviously the first group recites the Galita Padas as Samhitā along with that Krama. In the same way, the second group recites the Viloma (reverse order) of all Padas including Galita Padas of the first group. In all Vikṛiti Pāṭhas of Ṛig Veda, there is a continuity of Padas (either in Samhitā or Pada form) unlike Śukla Yajur Veda, where those Padas are dropped in Pada Pāṭha and it is also dropped while reciting Vikṛiti Pāṭhas.

When we see the pattern, it looks like a "slide" in the park, where children must step up (Krama) to the top, and slide to bottom without any hurdle (Viloma with Sandhi).

Let us illustrate the above in numeric terms. Assume the Samhitā text has one Mantra (Ṛik) which has two sentences. Assume each sentence has 6 words. This can be expressed as follows:

1+ 2+ 3+ 4+ 5+ 6	1st sentence
7+ 8+ 9+ 10+ 11+ 12	2nd sentence

This is for first sentence

No of Padas	1st group	2nd group
2	1+2	2+1
3	1+2, 2+3	3+2+1
4	1+2, 2+3, 3+4	4+3+2+1
5	1+2, 2+3, 3+4, 4+5	5+4+3+2+1
6	1+2, 2+3, 3+4, 4+5, 5+6	6+5+4+3+2+1
	1+2, 2+3, 3+4, 4+5, 5+6, 6 iti 6	

This is for second sentence

No of Padas	1st group	2nd group
2	7+8	8+7
3	7+8, 8+9	9+8+7
4	7+8, 8+9, 9+10	10+9+8+7
5	7+8, 8+9, 9+10, 10+11	11+10+9+8+7
6	7+8, 8+9, 9+10, 10+11, 11+12	12+11+10+9+8+7
	7+8, 8+9, 9+10, 10+11, 11+12, 12 iti 12.	

Ratha: Basically, this is like the wheels of a car / chariot (ratha). Number of wheels could be two, three or four. Like that, this mode of recitation also has three varieties. Let us see the Dvichakra. The two wheels of a Ratha have to be of the same size. Here we need to consider the full Rik and ensure that the number of Padas in each Sentence of that Rik is the same. (It could be an odd or even number of Padas in each sentence). By considering the arrangement and mode of recitation, I would say, this is an extension of Krama Danda which we have seen earlier.

Dvichakra ratha:

1st round:

There should be two groups since there are two wheels. The first group starts with the 1st Krama of the 1st sentence. The second group starts the 1st Krama of the 2nd sentence. Again the 1st group recites the Viloma (reverse order) of the first two Padas in the 1st sentence. Immediately the 2nd group recites the Viloma of the 1st two Padas of the 2nd sentence.

2nd round:

The 1st group recites the 1st Krama of the 1st sentence. This is followed by the 2nd group with the 1st Krama of the 2nd sentence. Immediately, the 1st group recites the 2nd Krama of the 1st sentence. This is followed by the 2nd group with the 2nd Krama in the 2nd sentence. Immediately the 1st group recites the Viloma of 3 Padas in the the 1st sentence. This is followed by Viloma of 3 Padas in the 2nd sentence by the second group.

3rd round:

The 1st group recites the 1st Krama of the 1st sentence. This is followed by the 2nd group with the 1st Krama of the 2nd sentence. Immediately, the 1st group recites the 2nd Krama of the 1st sentence. This is followed by the 2nd group with the 2nd Krama in the 2nd sentence. The 1st group recites the 3rd Krama of the 1st sentence. This is followed by the 3rd Krama

of the 2nd sentence by the 2nd group. Immediately the 1st group recites the Viloma of 4 Padas of the 1st sentence. This is followed by Viloma of 4 Padas in the 2nd sentence by the second group.

Like this, till the end of the Pada of the 1st and the 2nd sentence, the Ratha (as explained earlier) will be recited by both groups. Finally, the entire Krama of the 1st sentence will be recited by the 1st group then in the same order the 2nd sentence Krama by the 2nd group. Here both Kramas and Vilomas of the two sentences will operate simultaneously.

With the above condition, we may observe that this mode of recitation cannot be done for all Ṛiks. The Pundits have to select a few Ṛiks which have an equal number of Padas in both sentences of the Ṛik.

Let us illustrate the above in numeric terms. Assume the Samhitā text has one Mantra (Ṛik) which has two sentences. Assume each sentence has 6 words. This can be expressed as follows:

1+ 2+ 3+ 4+ 5+ 6 1st sentence

7+ 8+ 9+ 10+ 11+ 12 2nd sentence

No of Krama	1st group in 1st sentence	2nd group in 2nd sentence
1	1+ 2	7+ 8
	2+ 1	8+ 7
2	1+ 2	7+ 8

	2+ 3	8+ 9
	3+ 2+ 1	9+ 8+ 7
3	1+ 2	7+ 8
	2+ 3	8 +9
	3+ 4	9 +10
	4+3+2+1	10 +9+ 8+ 7
4	1 +2	7+ 8
	2+ 3	8+ 9
	3+ 4	9 +10
	4+ 5	10 +11
	5+4+3+2+1	11+ 10+ 9+ 8+ 7
5	1+ 2	7+ 8
	2+ 3	8 +9
	3+ 4	9 +10
	4+ 5	10 +11
	5+ 6	11 +12
	6+5+4+3+2+1	12+11+10+9+8+7
Full krama	1+2, 2+3, 3+4, 4+5, 5+6, 6 iti 6	7+8, 8+9, 9+10, 10+11, 11+12, 12 iti 12

Tri chakra ratha: As the name indicates, there should be three segments, each consisting of an equal number of Padas (words). This Ratha will have three wheels of equal size. So, the Ṛik will have two Pādas (foot or segment) in the 1st sentence and one Pāda in the 2nd sentence with an equal number of Padas in each Pāda. (May be like Gāyatri metre Ṛiks which have 3 equal Pādas). The format may be the same, but there are three groups, and all operate simultaneously.

Let us illustrate the above in numeric terms. Assume the Samhitā text has one Mantra (Ṛik) which has two sentences. Assume the 1st sentence has 8 Padas (words) and the 2nd sentence has 4 Padas. We need to segregate 4 Padas each in the 1st sentence. Now we have 3 equal segments for the entire Ṛik. This can be expressed as follows:

1+2+3+4 || 5+6+7+8 1st sentence (two equal
segments 1 and 2)
9+10+11+12 2nd sentence (3rd
segment)

No of Krama	1st group in 1st segment	2nd group in 2nd segment	3rd group in 3rd segment
1	1+ 2	5+6	9+ 10
	2+ 1	6+ 5	10+ 9
2	1+ 2	5+ 6	9+ 10
	2+ 3	6+ 7	10+ 11
	3+2+1	7+6+5	11+ 10+ 9
3	1+ 2	5+ 6	9+ 10
	2+ 3	6+ 7	10+ 11
	3+ 4	7+ 8	11+ 12
	4+3+2+1	8+7+6+5	12+11+10+9
Full krama	1+2, 2+3, 3+4, 4 iti 4	5+6, 6+7, 7+8, 8 iti 8	9+10, 10+11, 11+12, 12 iti 12

Chatush chakra Ratha: As the name indicates, there should be four segments and each segment should have an equal number of Padas. This Ratha will have four wheels of equal size. So, the Rik will have two Pādas (foot or segment) in the 1st sentence and two Pādas in the 2nd sentence with an equal number of Padas (words) in each segment. The format may be the same, but there will be four groups, and all of them operate simultaneously.

Let us illustrate the above in numeric terms. Assume the Samhitā text has one Mantra (Rik) which has two sentences. Assume the 1st sentence has 8 Padas (words) and the 2nd sentence has 8 Padas. We need to segregate 4 Padas each in the 1st sentence and in the 2nd sentence. Now we have 4 equal segments for the entire Rik. This can be expressed as follows:

1+ 2+ 3+ 4 || 5+ 6+ 7+ 8 1st sentence (two
equal segments 1 and 2)

9+10+11+12 || 13+14+15+ 16 2nd sentence (two
equal segments 3 and 4)

No of Krama	1st group in 1st segment	2nd group in 2nd segment	3rd group in 3rd segment	4th group in 4th segment
1	1+ 2	5+6	9+ 10	13+14
	2+ 1	6+5	10+ 9	14+13
2	1+ 2	5+6	9 +10	13+14
	2+ 3	6+7	10 +11	14+15

	3+2+1	7+6+5	11+10+9	15+14+13
3	1+2	5+6	9+10	13+14
	2+3	6+7	10+11	14+15
	3+4	7+8	11+12	15+16
	4+3+2+1	8+7+6+5	12+11+10+9	16+15+14+13
Full krama	1+2, 2+3, 3+4, 4 iti 4	5+6, 6+7, 7+8, 8 iti 8	9+10, 10+11, 11+12, 12 iti 12	13+14, 14+15, 15+16, 16 iti 16

Ghana: Though Ghana has more than one variety, the popular mode of Ghana recitation follows Śikhā Pāṭha, joined with 3 Padas in reverse order and then in the same order. We need to take one sentence at a time and finish till the last Pada of that sentence. Here, the entire order is with Sandhi. There should be 3 Padas at a time for this mode of recitation.

Let us illustrate the above in numeric terms. Assume the Samhitā text has one Mantra (Ṛik) which has two sentences. Assume each sentence has 6 words. This can be expressed as follows:

1+ 2+ 3+ 4+ 5+ 6 1st sentence
7+ 8+ 9+ 10+ 11+ 12 2nd sentence

Ghana for the 1st sentence:

1+ 2+ 2+ 1+ 1+ 2+ 3+ 3+ 2+ 1+ 1+ 2+ 3
2+ 3+ 3+ 2+ 2+ 3+ 4+ 4+ 3+ 2+ 2+ 3+ 4
3+ 4+ 4+ 3+ 3+ 4+ 5+ 5+ 4+ 3+ 3+ 4+ 5
4+ 5+ 5+ 4+ 4+ 5+ 6+ 6+ 5+ 4+ 4+ 5+ 6
5+ 6+ 6+ 5+ 5+ 6 *

6 iti 6

Ghana for the 2nd sentence:

7+ 8+ 8+ 7+ 7+ 8+ 9+ 9+ 8+ 7+ 7+ 8+ 9

8+ 9+ 9+ 8+ 8+ 9+ 10+ 10+ 9+ 8+ 8+ 9+ 10

9+ 10+ 10+ 9+ 9+ 10+ 11+ 11+ 10+ 9+ 9+ 10+ 11

10+ 11+ 11+ 10+ 10+ 11+ 12+ 12+ 11+ 10+ 10+ 11+ 12

11+ 12+ 12+ 11+ 11+ 12 *

12 iti 12

* This sequence (only with two Padas) is not recited by some Vedic Pundits in some places of western and northern India, because this sequence looks like Jatā and not in Ghana form.

The illustration of the Ghana Pāṭha is given in the **Sri Rudra Ghana** and **Pancha Rudra Ghana Book** published by the author **Sri. K Suresh** in 2002.

The reader of this book will appreciate how our ancestors have made so many methods of preserving the Samhitā Pāṭha from any kind of destruction or modification and made it flawless despite innumerable invasions and loss of manuscripts. This shows how Sacred the Veda Samhitās are and how great the methods to protect their sanctity are.

There is a Pada Pāṭha for Sāma Veda written by Gārgya. But no Vikṛiti Pāṭha is attributed to this Veda because it is predominantly singing of Ṛik Mantras.

The Kṛishṇa Yajur Veda has its Pada Pāṭha and it probably arose about the same time as the Ṛig Veda Pada Pāṭha. This would have given rise to the Krama Pāṭha as well. Though the authors of these Pāṭhas cannot be ascertained, we can ascribe these to Śākalya and Gālava because, those days, the division of Veda into Ṛig, Yajur etc had not yet taken place. But Hirnyakeśi Sūtra mentions Ātreya as the author of Pada Pāṭha of Kṛishṇa Yajur Veda. All the Vikṛiti Pāṭha cannot be recited for this Veda because it is not in Ṛik Mantra format and it is in Prose predominantly. So, Pada, Krama, Jatā and Ghana Pāṭha are in vogue.

But for Śukla Yajur Veda, all the Vikṛiti Pāṭha can be recited because these Mantras are in Ṛik format.

Teaching / Learning of Veda(s) in ancient times:

The Vedas are the means for arriving at the goals par excellence which instantly and unfailingly fulfil all our wishes and desires howsoever hard to accomplish. There are several meanings to the Veda Mantra. To handle and manage the Mantras smoothly and with expertise, our ancestors / Ṛishis organised six limbs (3 chief and 3 sub-limbs as Aṅgas and Upāṅgas respectively) separately. Śīkshā occupies one of the most important positions amongst those six limbs.

Śikshās are the systems of phonetics pre-eminently necessary for the precise pronunciation of Veda Mantras, hence they contain the elements of phonetics. Its main aim is to preserve Vedas by proper method of chanting the Mantras without any defects, as pronounced by the Guru. The method followed in ancient times was that the pupil recites after the Guru has pronounced a Mantra with proper accent.

To teach the Vedas properly and accurately, our Rishis / ancestors divided the whole course of study into three main phases namely reception (Grahana), retention (Dhāraṇa) and Chanting (Brahmayajña). For the convenience of teaching and Prayoga (application) of the four Vedas and their branches, many sections or subsections such as Kāṇḍa, Praśna (Prapāṭhaka), Adhyāya, Anuvāka, Pancāti, Maṇḍala, Aṣṭaka, Varga, Sūkta, etc. were evolved.

Method of Teaching the Veda:

Normally the class starts with "Hari: Om" where all letters are acute (Udātta) and chanting ends with "Hari: Om" with a circumflex (svarita). Assume the Mantra has 10 words in a sentence, the Guru chants 2 or 3 Padas (words) together so that students recite them properly. In this method, the Guru teaches one Pancāti or one Sūkta or one Anuvāka depending on the student's competence on the first day and continues it for ten days. The Guru increases the

number of Padas day by day, depending on the students' skills in pronunciation and the students would recite them twice.

Out of the 10 days, the above method is followed for the first 8 days. On the 9th and 10th day, the whole Pancāti or Sūkta or Anuvāka is recited. So, by this method, each Pada is recited about twenty times in 10 days. This is called reception or Grahana.

After the class is over, each student must recite the lesson learnt/ taught/ listened, 10 times during that day. This makes him repeat the Pada (word) 100 times during those 10 days. This is called retention study (Dhāraṇa).

There is a chance that already learnt lessons are likely to be forgotten unless they are recited regularly. Hence regular repetition of those Mantras evolved as "Brahmayajñam" during the midday.

The Guru would split the students into groups as per their ability so that he could concentrate on listening to the recitation by students carefully. Even a minor error committed by the students in a letter or accent would be observed and corrected by the Guru instantly. The Gurus have dedicated their life to the realisation of the constant source of energy contained in the Vedic Mantras. They can teach the students belonging to three different levels of difficulty, of four

different Veda Samhitās, simultaneously at the same time, place, and occasion. They possessed tremendous memory, perseverance, endurance, and command over those Vedic Hymns.

The secret of getting the desired results from Vedic Recitation:

The basic requisites for obtaining the desired results from Vedic recitation are: Suvyāktam (recitation according to phonetic rules), Susvara (recitation of Mantra in a nasal free voice and follow proper accent), Dahiryam (utmost attention and concentration) and Taccittatvam (full involvement in Vedic recitation). So, this is regarded as "Tapasya".

Once the teaching of Samhitā and Brāhmaṇam is completed, the Guru begins the teaching of other forms (Prakṛiti/Vikṛiti) of Vedic recitation namely Pada Pāṭha, Krama Pāṭha, Jaṭā Pāṭha, Ghana Pāṭha etc. These derivative forms of recitation are advanced trainings, and there will be a separate class for them.

As stated earlier, the Śīkshā refers to the teaching of syllables according to the Vedic laws namely (1) the letters (alphabet) (2) the intonations or accents (acute, grave etc) (3) the Mātras or Moras (short or long or protracted) (4) the internal efforts (touched, partially touched) (5) Sāman (pronunciation of the Mantra neither faintly nor loudly) (6) Santāna

(searching for the relationship between first and next Pada).

It is stated that the Śīkshā is available for each branch of the Vedas with the above feature. Since the number of Śīkshās is massive, the follower of a particular Śākhā may adopt more than his own Śīkshā to cover those aspects which are left over or little discussed by other Śīkshās, to preserve, protect and propagate the Veda.

The next level of teaching or learning the Veda requires exposition of Varnakramas (serial order of letters) which is of different level and they are not elaborated here.

The Vedic scholars who really follow these principles in Vedic recitation are scarce and we are of the opinion that there would surely emerge some good scholars who are adept at accurately accented pronunciation of the syllables keeping in mind all the related aspects of Vedic recitation.

Reasons for the origin of different Śākhās: This can be summed up as follows:

(i) The Veda was in oral tradition for a very long time and was not reduced to writing. When this literature was documented, there could be discrepancies which were inevitable resulting in some differences (ii) Due

to the uniqueness of individual vocal organs, some phonetic variations are unavoidable. Some Śākhās developed due to the variation in phonetics since nobody can claim as to which is the most ancient and correct or authentic text. (iii) The origin of Kalpasūtras also caused the establishment of new Śākhās. (iv) Even the accentual differences caused the establishment of new Śākhās. (v) The Vedas are recited during the performance of Sacrifices. When those rites differed from family to family - even the order of the Mantras differed which caused the establishment of new Śākhās.

The Kalpasūtra is sometimes different for different Śākhās and sometimes it is not. The difference of the Śākhās arises partly from a difference of the sacred text (due to peculiar pronunciation indicated in the Prātiśākhyas) and partly from a difference in Sūtras.

Extinction of Vedic Śākhās: Many of the Śākhās mentioned in the Purānas and other literatures are not extant. Even during the composition of Sūtras and Pariśiṣṭas, some of the Veda Śākhās disappeared and some were preserved only in tradition. Gradually many of the Śākhās prevalent at that time also were lost or got merged into another Śākhā. The reasons could be:

(i) The original passages were lost due to negligence, idleness or death of the students of those Śākhās. (ii) Even today, some books are lost, and the subjects have been forgotten (iii) Those documents were destroyed due to improper or lack of maintenance. (iv) Due to many invasions or war between kingdoms, many libraries and monuments were destroyed. (v) Various Gurus influenced and preached different paths in attaining eternity and caused the reduction or withdrawal of patronage to Vedic Pundits of many Śākhās. (vi) Due to change in culture and change of times, the subsequent generations of the Vedic Pundits also pursued different professions other than the ancient tradition and their knowledge.

Propagation of Vedic Knowledge: Though many people are interested in what Veda is, its origin, how it came down through a long passage of time, how it is intact even now, etc, it is very important to keep the available literature and pass it on to future generations without any change. For that matter, it is essential to practise Veda in addition to just knowing about the Veda. So, those who are interested in the Veda must come forward and learn the Vedas or atleast a portion of the Veda. They can also make some analysis and document their findings. Very few people join the Veda Pāṭhashālā at their early age and learn Veda. Others, who either missed at that age, or who are pursuing different professions but interested in learning the Veda, can go to a Veda Pāṭhashālā during

holidays or approach a Vedic Pundit at their free time for learning. Without learning the Vedas, we cannot protect and pass them on to future generations. In this way, Sri. K Suresh, the author of the book, has written and published the following works in the field of Veda, so that those who are interested in the Vedas can learn them with the help of a Guru, benefit themselves and also teach others.

Vedic Works by Sri. K Suresh:

Books:

1. Sri Rudra Ghana Pāṭha (Sanskṛit)
2. Sri Rudra Ghana Pāṭha (Tamil)
3. Chamaka Ghana Pāṭha (Sanskṛit)
4. Chamaka Ghana Pāṭha (Tamil)
5. Yajur Veda Āśīrwāda Ghana Pāṭha Vol – 1 (Sanskṛit)
6. Yajur Veda Āśīrwāda Ghana Pāṭha Vol – 2 (Sanskṛit)
7. Yajur Veda Āśīrwāda Ghana Pāṭha Vol – 3 (Sanskṛit)
8. Ṛig Veda Āśīrwāda Ghana Pāṭha Vol – 1 (Sanskṛit)
9. Ṛig Veda Āśīrwāda Ghana Pāṭha Vol – 2 (Sanskṛit)
10. Ṛig Veda Āśīrwāda Ghana Pāṭha Vol – 3 (Sanskṛit)
11. Pancha Rudra Ghana Pāṭha (Sanskṛit)
12. Sri Rudra Krama Pāṭha (Sanskṛit & Kannada)
13. Śukla Yajur Veda Jatā Pāṭha Vol – 1 (Sanskṛit)
14. Śukla Yajur Veda Jatā Pāṭha Vol – 2 (Sanskṛit)
15. Apratiratha Mantra Ghana Pāṭha (Sanskṛit & English)
16. Jeemootasyeva Ghana Pāṭha (Sanskṛit & English)
17. Vishvajite Ghana Pāṭha (Sanskṛit & English)
18. Aano Bhadra Ghana Pāṭha (Sanskṛit & English)

19. Special Suktas from Ṛig Veda (Sanskṛit)
20. Śukla Yajur Veda Jatā Pāṭha Vol – 3 (Sanskṛit)
21. Śukla Yajur Veda Jatā Pāṭha Vol – 4 (Sanskṛit)
22. Śukla Yajur Veda Samhitā and Pada Pāṭha (Sanskṛit)

Audio:

1. Sri Rudra Ghanam
2. Chamaka Ghanam
3. Yajur Veda Āśīrwāda (Blessing) Ghana Pāṭha Vol – 1
4. Sri Rudram, Chamakam, Suktams and Mantra Pushpam
5. Unbeatable - Apratiratha Mantra Ghana Pāṭha
6. Thundercloud - Jeemootasyeva Ghana Pāṭha
7. The Treasure - Vishvajite Ghana Pāṭha
8. Wisdom Bliss - Aano Bhadra Ghana Pāṭha
9. Suresha Paddhati – Stress Reliever – Sri Rudra Pancha Rudra Vedic Jugalbandhi (Part-1)

DVD:

1. Suresha Paddhati Part-2 (Ṛig Yajur Sandhya vandana Vedic Jugalbandhi)

Books to be Published:

1. Śukla Yajur Veda Pada Pāṭha (Sanskṛit)
2. Ṛig Veda Āśīrwāda Ghana Pāṭha Vol – 4 (Sanskṛit) (Asya Vāmasya Ghana Pāṭha)
3. Ṛig Veda Āśīrwāda Ghana Pāṭha Vol – 5 (Sanskṛit)
4. Yajur Veda Āśīrwāda Ghana Pāṭha Vol – 4 (Sanskṛit)
5. Yajur Veda Āśīrwāda Ghana Pāṭha Vol – 5 (Sanskṛit)
6. Ashta Vikriti of Pancha Rudram (Sanskṛit)
7. Śukla Yajur Veda Krama Pāṭha (Sanskṛit)

Audio to be Released:

1. Yajur Veda Āśīrwāda Ghana Pāṭha Vol – 2
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This book contains the details of Veda Śākhās (branches) and Śikshās prevalent during ancient times and enumerates about 175 Upanishats available today, which pertain to the four Vedas.

This book navigates the reader through the chronological development of the Veda, from Mantras to Brāhmaṇam, Āraṇyakams, Upanishats, Sūtras and Pariśishtas etc.

The book also lists the Vamśas (lineage) as per Sāma Veda and Śukla Yajur Veda. This book brings out some interesting facts about the creation of this world, and the Gāyatrī Mantra from Gopata Brāhmaṇam of the Atharva Veda.

This book also attempts to answer a few questions like (a) who classified the Veda prior to Veda Vyāsa, (b) how Yājñavalkya was in no way related to Janaka (Sītā's father) and (c) Vyāsa not mentioned in Vedic literature despite the Purāṇas applauding him a lot. A flow chart of various preceptors beginning from Vyāsa is also provided and elaborates how the four Vedas branched out.

The systematic recitation of the Vedas through Ashta vikṛiti has been explained in detail and the secret of getting the desired results from Vedic recitation. The book concludes with reasons for the origin of different Śākhās and their extinction. This is a well-researched and concise book, both for students as well as readers who are interested to know more about our Vedic History.

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